March 28, 1961

Reverend MacKay Taylor Northminster Presbyterian Church 3633 W. Big Beaver Road Birmingham, Michigan

Dear Reverend Taylor:

Mrs. Kuniyoshi referred your letter to me and enclosed her reply.

The original drawing of CROW AND SNAKE imprivately owned and I know that there is no reproduction of this in any form other than a photograph or a print of it in several books and catalogues.

I am sorry that we cannot be more helpful, but as the sole agents for the Eumiyoshi estate, we know there is no reproduction extant.

Sincerely yours,

EOHten



Please do not forget the 12 Shahn atomic posters.

March 22, 1961

Dr. Laurence Schmeckebier
Professor of Fine Arts and Director
School of Art
Syracuse University
Syracuse 10, New York

Dear Dr. Schmecksbier:

Thank you for sending me your catalogue of recent acquisitions.

Among the reproductions there is a Max Weber painting dated 1946 and entitled THE FIGTURE ADMIRERS.

As we maintain a complete record of our artists' work, we should appreciate a photograph of this painting to add it to our archives, together with the name of the previous owner if this is available.

I shall be most grateful for this material. The bill for the photograph will be honored promptly.

Eincerely yours,

EGHROP

March 20, 1961

Mr. Warren M. Robbins 530 Sixth Street, S. E. Capitol Hill Washington, D. C.

Dear Mr. Robbins:

I seem to be having a rather difficult time in relation to Mr. Erich Reuter. It seems that practically every gallery of any consequence in New York has scheduled a sculpture show this season and is not in a mood to add anyone at the moment. Shall I return the catalogue and poster to you or shall I continue trying in the near future? I will be glad to follow your wishes in the matter. Incidentally the sculptor's wife telephoned me and I assured her that I was making every conceivable effort. Unfortunately I could not meet her and her husband as I was leaving for Des Moines where I was scheduled for a lecture and could not possibly aske an appointment that day. As I am sincerely interested in this artist's work I really would like to continue my efforts, and an sure that within a reasonable time can make satisfactory arrangements. May I hear from you about this?

This is not tit for tat, but since I know that you are interested in the cultural exchange program it occurred to me that you might be interested in the fact that Mr. Mohd. Hoessein Bin Enas of Malaya, sponsored I believe by the Asia Society at 112 East 54th Street, New York 21, is planning to be in Washington from March 25th to 27th without any apparent escort. You might find it of interest to meet this very fascinating artist who has some interesting ideas about a limison with the art groups in this country. I spent three to four hours with him on Saturday and gave him whatever information I felt would be of value. But he is most eager to get a very complete picture before returning to his homeland where he hopes to set up some form of art organization to encourage a cultural development and some exchange program with us. Since I am a private citizen I did not want to make any concrete commitments, but I feel very strongly about offering some help to Mr. Hoessein and some creative ideas which he can bring home with him. Aside from his sight seeing tour in Washington it would be wonderful if he could make some closer contacts, and I am suggesting this to you in the hope that you will offer to meet Mr. Hoessein during his visit in

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both ertist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE 18, MARYLAND CHESAPEAKE 3-7459

28 March 1961

Mrs. Edith B. Halpert Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

Greetings. We have had on loan at our Museum for a number of years a very interesting painting by Horace Pippin - entitled "Shell Holes and Observation Balloon, Champagne Sector (ca.1931). The owner, Charles Cockey, just died and a group of his friends would like to buy the painting from his widow and present it to us. But we need some sort of an evaluation on it. Unfortunately, it is in a very bad condition with many cracks and lifted ground and blisters. We shall have to have it restored before we could exhibit it. But we don't want to be unfair to Mrs. Cockey, as to value, in any case. Could you call me collect and let me know a fair value after you see the photograph which I shall send you tomorrow under separate cover.

I just returned from Santa Barbara where I saw the Preston Morton collection and found it a most handsome selection of American art, beautifully installed. Jim Foster is doing a splendid job, which pleases me especially.

I do hope to see you again soon. Meanwhile I send you all best greetings.

As ever,

Adelyn D. Breeskin

adelyn Brees

Director

ADB:08



FOLSOM ENGRAVING COMPANY

Photo - Engravers

212 SUMMER STREET BOSTON 10, MASSACHUSETTS

March 20, 1961

Down Town Gallery 32 East 51st Street New York 22, N. Y.

Att. Mrs. Halpert

Dear Mrs. Halpert:

We notice your account goes back to December, 1960. Will you please let us have a check for \$312.45?

Sincerely yours,

FOLSOM ENGRAVING COMPANY

B-B

R. T. Horidge

Mr. Joseph C. Sloane, Director Ackland Art Center The University of North Carolina Chapel Hill, North Carolina

Dear Mr. Sloanet

I so enjoyed seeing you during your recent visit to New York.

You may recall mentioning some plans for a special exhibition and your desire to have some paintings sent to you for this event. I am not pulling a "hard sell" technique on you at this moment, but believe it or not, we have had requests from four museums for small groups of paintings for consideration, and I want to make sure that you get first choice as you were the first to discuss it. So, how about writing to let me know what you had in mind specifically so that I can make corresponding plans by sending you a group of photographs immediately.

If by some chance I got my signals crossed do let me know - in any event. And do come back soon. My best regards.

Sincerely yours,

Pritting.

rose both artist and parchaser involved. If it cannot be stablished after a reasonable rearch whether an artist or archaser is living, it can be assumed that the information say be published 60 years after the data of soic.

DE/ MOINE/ ART CENTER

March 23, 1961

Edith Halpert, Director Downtown Gallery 32 E. 51st New York, N. Y.

Dear Mrs. Halpert:

During your recent visit to Des Moines, you expressed a desire Tom Tibbs had advised me to contact you to see my work. I shall be in New York April 3 - 7. while I am in town. Please advise me if it will be possible to have an interview with you at that time.

I have had a significant number of exhibitions in national and international shows, numerous prizes, and I am a prolific Enclosed please find a resume of my professional worker. activities.

My present plans are to bring with me about 25 color slides of paintings and a select batch of drawings. I shall have about 10 large oils at W. S. Budworth's available for viewing. If you have any further suggestions concerning my visit or require more information, I shall be happy to consider such a request. I look forward to seeing you and hope that you will be able to fit me into your schedule.

Sincerely,

Robert Freimark Artist in Residence Des Moines Art Center

Des Moines, Iowa

Mrs. Louis Weinberg Jr. 745 Edgewood Road Highland Park, Illinois

Dear Mrs. Halgert.

When I was in the york the fall we spake of your selecting as entry for the Society for Contemporary American art exhibit at the art american art exhibit at the art of the sent while? Confling you thento Sent while? The retail purchase price is 4000 to the retail purchase sent appreciate hearing from your societably, when we

www.www.

March 24, 1961

Dr. A. P. Meinz Head, Art Department St. Cloud State College St. Cloud, Minnesota

Dear Dr. Mains:

This is to acknowledge receipt of the three paintings by Rattner. While the paintings, fortunately, are in excellent condition, we find that the frame on FARM FINURES has been badly damaged with a section chipped off in the upper section and the strip dented.

Will you be good enough to report this to your insurance company while we obtain from the framer the figure for repair (if possible) or for replacement.

Thank you for your cooperation.

Sincerely yours.

PAUL ...

Mr. and Mrs. Charles Branden
15 March 1961
Tobith dear.
1 got struck in a
City Center were true out: 1
7:30 + hought it would be
too late for olls. Duca's

Miss Anne L. Jenks Curatorial Assistant Institute of Contemporary Art Soldiers Field Road Boston 34, Massachusetts

Dear Miss Jenke:

Thank you for your letter and for the tear sheets of your exhibition. They are indeed useful in connection with our exhibition of Duca's work, and we appreciate your thoughtfulness.

Sincerely yours,

Gratia Snider Secretary Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a remanable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1961

Mr. George Alford Production Department Union of American Hebrew Congregations 838 Fifth Avenue New York

Bear Mr. Alford:

When I talked to you several days ago you mentioned that you would communicate with me shortly after regarding the \$54.00 debit I discussed with you, an outstanding account dating back to September of 1959.

You must realize, I am sure, that this is a very embarressing situation for the gallery as we are responsible
to the artist when a sale of his work is made. To date
I have written a number of letters and our accountant
advises me that he sant an official collection form to
your office. I hope that there will be no further our
respondence required in this connection, and that you
will arrange to have the account cleared immediately
after a period of eighteen months.

Thank you for your attention in the matter.

Sincerely yours,

EGHIGE

Collect 3/18 must show

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

March 23, 1961

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Edith:

I am continuing with an attempt to identify your little girl and I shall be in touch with you if anything seems fairly certain about her identity. If you would shift from her to the Sheffields for your own collection, would you let me know what your price to us would be for the Cooperstown girl? We are feeling pretty broke at the moment because of the purchase of two great Hicks', but I do love that little girl,

I know it is a great nuisance, but I should like very much to have Abraham Lincoln "In the wood" so that if you would do this for me, you need not bother with a print. I think I remember him well enough to know that we would like to have him for our Civil War exhibition. The show starts on the 15th of April and ends on the 31st of July, so that you could send him soon. Will you, too, send me a note concerning valuation so that I may cover him by our insurance from the time he leaves your hands until his return? I am delighted to be able to have him for the show for it needed more plasticity than the battle drawings and painted copies of prints afforded.

The Independence leaves on the first of May rather than on the fourth which is the day that I had firmly fixed in my mind. I do hope that you will be in town that weekend and we shall look forward to seeing you. Foxey and Richard and I are going to the circus on Saturday night!

Very sincerely yours,

Black, Directo (Mrs. Richard Black)

Aint This handwar?

79 Beaufort Place New Rochelle, N. Y. March 20, 1961

D ar Mrs. Halpert

In your letter to Mr. Rosenberg you seemed to have misquoted the facts in connection with the agreement of the retirement contract. In part this clause reads:

going savings bank book and to hold the same in your possession and am instructing you not to return it to me unless and until I should retire from employment with The Downtown Gallery or The Downtown Gallery should be terminated and discontinued and my employment therein should cease, or Mrs. Edith Halpert of The Downtown Gallery should die, whichever of said events should first occur.

I hope this straightens out that portion of your letter.

s incerely Liller

Copy to Mr. Rosenberg

Suitabech 4/6/61



AMERICAN JEWISH HISTORICAL SOCIETY

March 28, 1961

150 FIFTH AVENUE, NEW YORK II, N. Y.

Telephone: WAtkins 9-6716

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AK:se

Librarian-Editor ISIDORE S. MEYER

Executive Director ISAAC SELIGSON

Mrs. Edith Halpert Downtown Gallery 32 East 51 Street New York CC&ty, N.Y.

Dear Mrs. Halpert:

I am writing to you in regard to a special collection of valuable paintings now in the possession of the American Jewish Historical Society. From time to time families have given us portraits of their colonial ancestors. As a result we now possess about two dozen such paintings by masters like Vanderlyn which are of great significance more from the point of view of American art history, than from that of Jewish history.

The sad fact is however, that the paintings are in terribly bad condition, and unless soon restored, will be irretreivably lost. Two which we have been able to repair have been seen by Mr. Albert TenEyck Gardner, Associate Curator of American Art at the Metropolitan Museum. He is most enthusiastic and has asked that they be hung at the Museum for an indefinite. loan.

It has been astimated by specialists in the field that we require approximately \$10,000 to restore our art collection. Mrs. Halpert, I was wondering whether you could consider the possibility of heading up a committee who could assume the responsibility of raising the funds we require for this project as well as to supervise the display of such a valuable and historic collection which should be seen by the American public.

Mrs. Samuel Schwartzwwho heads our Art Committee and I, are at your call for further discussion of this problem.

Simoerely yours,

Abram Kanof, M.D.

Mayon NO

President

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARHER WILLIAMS, JR. DIRECTOR AND SECRETARY March 27, 1961

Mrs. Edith Gregor Halpert The Downtown Gallery 32 Bast 51st Street New York, New York

Dear Edith:

Just a line to remind you that the Committee on Works of Art meets on April 13th. We would very much like to have your proposal at that time if you think this is not going to rush you too much.

You will get the photograph of the side entrance of the building in a few days. We have been desperately busy.

As ever,

Director

HWW : CES

Has Cetlein moved to Washington or is he just commuting from Conmecticut? If the former won't you please let me have his address as I should like to get in touch with him in some other connection.

And so I look forward to hearing from you. My very best regards.

Sincerely yours,

E E

March 25, 1961

Mr. Laurence Karter 2 Sutton Place South New York, New York

Dear Lawrence Karter:

John showed me the card he received this morning and I was appalled with your attitude.

As you know you purchased this sculpture without any pressure and what is of real consequence discussed it with Duca, who of course knew that you had made the acquisition. A number of other guests at the party inquired about it, but the star was very evident and of course any other possibility was canceled out, not only at that time but during the past two weeks - since the show opened.

were the object from the gallery collection it would be of no consequence. But when it belongs to an artist and he is apprised of an acquisition it hassa very descralizing effect on him. I am sure you do not want this to happen, particularly when your kenking out on a purchase is an unusual practice during a show.

As you know I have been especially devoted to both of you and have tried to be very helpful on many coossions. I think I am helpful by encouraging you to keep this outstanding soulpture and also to have a clear conscience about it. There is no hurry about the payment as usual.

Please call me on receipt of this letter. Thank you and best regards.

Sincerely yours,

BÖHtgs

Dreyfus

Lowery

Selections made by Jack Lauri with price quotations:

Rattner WINTER COMPOSITION 4500.00
O'Keeffe NEW YORK-HAST RIVER 4500.00
O'Keeffe VIEW FROM THE PLAINS #2 ?
Shahn WE DIDN'T KNOW WHAT HAPPENED
10,000.

Shahn prints - Lute and Molecules
Mine Building
Cats Cradle
Supermarket
Psalm 133
Mask

Leonard Baskin BIRD
Tseng Yu-Ho
Walter Meigs
Drumlevitch FROM SIMEON etc.
George Morris Monte Carlo

March 22, 1961

Mr. John Lowery, Jr. 4 West 58th Street New York 19, New York

Dear Mr. Lowery:

Some months ago when you called at the gallery you expressed an interest not only in some of the paintings you saw, but also in a soulpture to fit in with your architectural plans. At that time I mentioned that we were planning a guest exhibition of soulpture by Alfred Duca who has completed several architectural commissions. I believe a catalogue of this exhibition was mailed to you before the show opened.

I hope that you will find time to see what is on view as well as a group of photographs representing his architectural sculpture. It will be nice to see you again.

Sincerely yours,

EGHIRB

March 20, 1961

Mr. David Wingate Midwood Industries, Inc. 350 Fifth Avenue New York 1, New York

Dear Mr. Wingate:

On March 8th I wrote to you about the Christmas card and called your attention to the fact that we are being hounded continuously by the plate maker and by the printer for the cutstanding bills.

Won't you please have your secretary take care of this at your earliest convenience, as we like to have our credit maintained with both of these organizations. Many thanks for your cooperation.

Sincerely yours,

BCH:gs

Thank you for many years of direction and enlightenment.

Sincerely,

Neil A. Koch

- P. S. #1 The capital H's in He and Him are intentional. Marin is my kind of a god.
- P. S. #2 I have built up a great animosity towards Boston because of a program on National Education Television, from there, called "Invitation to Art" with Brian O'Dougherty (or something like that). This sugar-saturated bit of porridge is projected with a familiarity which always causes me to look down to see if I am zipped. What a far cry from your brand of insight.
- P. S. #3 I soon will turn a Marin-40 and who knows, with luck and my frayed article, "The Old Boy" may come back to life--in Oregon, this time.
- P. S. #4 The local psycho-neurotic friends-of-the-museum-and-a-dry-martini managed to get a hold of a travelling A. F. A. water-color show. Included, several Marins--my heart filled to the brim.

To minde

Suite 11-60 100 Memorial Drive Cambridge 42, Mass. 24 March 1961

Miss Edith Halpert The Downtown Gallery 22 East 51 Street New York 22, N.T.

Dear Miss Halpert:

Thank you for your letter of March 20. I appreciate your suggestion that I visit the Boris Mirski Gallery in order to see the current serigraphs of Ben Shahn, and hasten to assure you that I had already done so before writing to you last week.

purchase a copy of Shahn's "The Scientist". I was told that Mr. Mirski no longer had any copies available. This is the reason for writing to you. I am still interested in obtaining a copy of this print, and if you have a copy available, I would very much appreciate your letting me know so that I may order one. As I remember, the price at the Mirski Gallery was \$35.

Looking forward to hearing from you at your earliest convenience, I am

Sincerely yours,

Daniel Ross

Mr. Louis Rudin 5315 South Greenwood Chicago 15, Illinois

Dear Mr. Rudin:

Because the exhibition which included the Morris Graves you purchased did not close until March 11th and there were so many deliveries to be made, our shipments were somewhat delayed, but according to our records your picture was shipped on March 16th, and I hope reached you before you left Chicago for your trip.

Indeed it was a great pleasure to meet you and I hope that we will see you soon again. Meanwhale we have arranged to have our announcements mailed to you regularly. Our next show will be a one-men exhibition of recent paintings and drawings by Georgia O'Keeffe, a real event in view of the fact that so few exhibitions of her work have been held in recent years.

My best regards.

Sincerely yours,

EOH: ge

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a researable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Registrar Wordsster Art Museum 55 Salisbury Street Wordsster, Massachusetts

Dear Sir:

This is to acknowledge receipt of all the items consigned to you, with the exception of those you reported sold. Bills for these are enclosed.

However, I would like to report that one of the paintings arrived in damaged condition with a scratch across the surface. I am referring to 98.61, an American Folk Art painting in oil entitled MATHAN WILLIAM GODDARD, by H. Bundy. In addition the Georgia O'Keeffe watercolor, PINK AND GREEN MOUNTAINS No. 4 (128.61) arrived without a glass. We are now having this replaced and the picture paspartouted, and I am checking with our restorer about the portrait of Goddard. You will hear from me as soon as we obtain figures from the framer and the restorer respectively so that the report may be made to your insurance broker.

Sincerely yours,

Miligs englowers researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for years after the date of sale.

Dear Sally and Howard -

During the past two months I have been traveling all over the country and have had no opportunity whatso-ever to write or telephone anyone. However, I found your letters and am taking this occasion to reply.

Of course after this borrible winter we have had I can easy you the Santa Monios climate - no rain and temperature of 83 degrees. Also I am very pleased that you have solved your problems, and I am sure that with the mutual desire this should develop into a very successful "project" - certainly especially so for Ronnie.

I was so pleased to learn that he has improved physically and wonder whether he has made a quick adjustment in his new environment. His note indicated that he was very cheerful and I'm sure that going fishing with Dad is a great psychological plus.

Let me know how the job is coming along. Please write me from time to time so that we don't lose contact.

I am emplosing a check for Rommie as I just learned it was his birthday. Please buy him something that he wants very specially and will consider a treat.

And so I send all of you my affectionate regards.

POA6

ruer to protuning internation regioning state transaction, oscarchers are responsible for obtaining written purplission rion both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surplisser is living, it can be assumed that the reformation pay be published 50 years after the date of sale.

fr. Canadaj

March 24, 1961

Mr. Caldwell P. Smith Chicopee Row Groton, Massachusetts

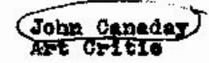
Dear Mr. Smith:

The fact that John Rood's exhibition was reviewed in a paragraph preceding Mr. Duca's was not meant to imply that he had originated the technique which Mr. Duca is developing. I know Mr. Duca, have talked to him about his work, and am familiar with the history of his research. I certainly did not, as you say, "credit" the origination of the process to Mr. Rood.

Nor did I "dismise" Mr. Duca's work in my article. The article was concerned with the relationship between new materials and new expression. In that respect Mr. Duca's esthetic was not pertinent, since, as I think I said in the article, he carves his polystyrene from much as he would carve anything else.

I feel that in your enthusiasm for Mr. Duca's work you tended to misplace the emphasis of the article. Nevertheless, I thank you for writing, since a knowledge that our pages are read with interest keeps writers alert. I feel that criticism should be, so far as possible, a kind of dialogue between critic and reader. I think of that as I write, and I like readers who read the same way. Apparently you do. Many thanks.

Sincerely,



P.S. I will send a cerbon of this letter to Mrs. Halpert, of the Downtown Gallery where Mr. Duca's show is being held.

JC: 1b

Prior to publishing information reparting sales transactions, respectively are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

them here. Since both sculptures are unique examples, the loss is a very serious one, without any possible replacement. The artist and his wife who arrived on Monday both searched every inch of the gallery and also failed to locate the two sculptures.

I should very much like to have a complete investigation made, despite the fact that the objects are insured, because it is far more important to locate them than to refund the artist in dollars and cents. Therefore I hope that the insurance company will supply us with a detective immediately and will advise us so to what type of advertising we can arrange immediately in the hope of locating the sculptures.

I trust that something will be done immediately before these are melted down for the lesser value of the bronze content. Thank you for your attention.

Sincerely yours,

EGH:gs enclosures po with

March 16, 1961

Mr. R. Philip Hanes, Jr., President Tri States Arts Council P. O. Box 749 Winston-Salem, North Carolina

Dear Mr. Hanes:

It was nice hearing from you.

Indeed I should be delighted to see a copy of the article entitled "We're Cultured Too" published in the Saturday Evening Post. I was unsuccessful in obtaining this issue and your offer of sending me a copy will be most welcome.

Please do get in touch with Mr. Barton, and you might suggest that he call me so that I can give him some further data relating to the early period of the W.P.A. project which would fit in admirably with the attitude of our new administration.

My best regards.

Sincerely yours,

POM- --

THE JOHNS HOPKINS HOSPITAL

BALTIMORE S, MARYLAND

solver pink - 1900, & heline - pinking out to the soon as their is my my close there is my my close to fill available, we would desirably like to has it. This we could promy for virualisting.

I trust that your neight will be aphilips, once that your precount from the beard witness is complete.

Sien Returk

Mr. Sam Cantey, III 1220 Washington Terrace Fort Worth, Texas

Deer Sam:

Thank you for the check. A receipted bill is being sent to the Museum, and of course I am very pleased that one of the important examples by John Marin is definitely in the collection. When Mr. Entenmann arrives he will no doubt advise me about the decision made in connection with the other items which we sent down on approval. It will be nice to meet your new Director.

Your entrance plaza sounds most enticing, but in my present condition of complete exhaustion as a result of leading a double life - and not a la Peggy - carrying on the work of the gallery plus the lecture tours, all I want at the present time is a non-movable pagoda with a high pile carpet on which I can rest my weary bones - and a comfortable apot to receive nice people like you and Betay.

Cheerio, and best regards.

Sincerely yours,

BOHIGS

P.S. Did you see by the papers what I paid for two bitsy Demuths at the Parke-Bernet Calleries two or three weeks ago - \$4800 for one, and \$4000 for the other.

nior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

Perio



Boston University

CHAMMA RIVER CARDIN + 857 COMMONWEALTH AVENUE + BOSTON 13, MASSACHUSETTE

SCHOOL OF VINE MO APPLIED ARTS

57 Nahant St. Lynn, Mass. March 19 '61

Sir-

Has there been a commercial copy of the picture "Child" (also known as the "Einstein Baby") that you exhibited? The resemblance to my wife is positively startling and amazing, and I am most anxious to get a copy if one is available. Would also like more information about the picture if it is available.

Thank you for any possible interest-

(signed) Edward Kennedy

No peny titues hours

renor to purposing information regioning written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information

Prior to publishing information regayding sales transactions, rescandions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether as satisfy or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

South for Continp Hard 20, 1961 Lithungs

Mr. Leo S. Outhman 2629 South Dearborn Street Chicago 16, Illinois

Dear Leat

Well, well, it was mighty good to hear from you. A long time has elapsed since your last visit and I was just about to write to you.

Your trip stread sounds fascinating and I wish my business would include such interesting itineraries including meeting Henry Moore and others. I hope that you went home with a few hunks of sculpture by this very exciting artist.

Enclosed you will find my suggestion for your entry, and if it is estisfactory to you I will fill out the official card. Meanwhile, my best regards.

Affectionstely,

Ediigs enclosure

Engry to #9

3,500

Prior to publishing information regarding water transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether so artist or purchaser is living, it can be assumed that the information may be published 60 years after the data of sale.

March 21, 1961

Professor G. Matteo Campitelli, President Prima Mostra Internazionale D'Arte Sagra Via Udine, No. 2 Trieste, Italy

Dear Professor Compitelli:

Thank you for your letter. Indeed we shall be very glad to cooperate with you in the exhibition to be held under the suspices of the "Pax Romans".

We are filling in all the forms that were sent to us by you and by the International Transports, and we will be glad to send you biographical notes and photographs if you so desire.

When the exhibition is about to open may I suggest that you send an announcement not only to this gallery but also to the artist, Abraham Rattner, whose address is 7 rue Antoine Chantin, Peris 14, France.

Sincerely yours,

BOHige

from the ramp and some altitude back to the ramp. Apropos I was very much assumed when I received a card from the Krewers a few days ago with a Phoenix postmark. They kidded me these past months when I complained bitterly of the changes in schedule on prantically every flying trip I took. Now they write that an route to Palm Springs for their wastion they were landed in Detroit instead of Chicago, were obliged to stay over night, went on to Chicago and finally got as far as Phoenix hoping to make the final flight to Palm Springs in a few hours. Three cheers for the surrey with the fringed top.

It was nice talking to you as you sounded much more cheerful, and I hope something very exciting breaks for you shortly. Incidentally can you send me another copy of your dosaier? One of my clients in a related field is coming up from San Antonio within the next week, and he may have as I think a brilliant idea.

Maybe I can come you to come to our next opening, this time for Georgia O'Keaffe who will have an exhibition of her new paintings, with a previou and party on April 10th. Meanwhile my best to you and Doris.

Sincerely yours,

REAL PROPERTY.

Dr. Michael Watter 1924 Rittenhouse Square Philadelphia, Pennsylvania

Dear Michael

I have decided to give away my collection while I am sure that my personal wishes will be observed rather than usit and have such wishes interpreted by executors and lawyers. Thus I am new preparing a deed of gift isolating paintings and sculpture belonging to me personally, and by recent ruling can also include other works of art sweed by the gallery but purchased originally for inclusion in the overall collection. Thanks to a new accountant a "spin-off" has been arranged and fred Beast is now preparing the final papers including both groups and incorporating them as a unit.

One of the requirements for such a deed of gift (since I am a dealer) is a physical inventory by a disinterested party, and I am therefore assembling everything belonging to me including a number of paintings on exhibition in various museums, etc. The deadline for the inventory is April 15th, although the list has been submitted in All detail to the attorneys. Among the things I have on loan are as you know the Karfiol pertrait of me with Adam which Sonia wanted for sentimental reasons temporarily and hung it in the guest room as neither she nor I considered it a very outstanding example of American art. The only other picture on loan in your house is the Roualt print entitled NU CROYANT CROIX which hangs in your entrance fower. All the others of course were either purchases or gifts and have no relation whatsoever to my immediate preblem. Since neither of these will disturb your assthetic errangements I should like to have them picked up very shortly and have arranged with Leon Stark to bring them from Philadelphia to My Tothe on his next trip, and of course at a time when it is convenient for you and Doris to have them ploked up - considerably before April 15th. Will you please let me know when it would be most convenient, on what day and at the approximate hour between now and that date?

Some it will be a great relief to get the papers signed. As you gather I am getting all my affairs straightened out before I start on my hono-lulu plan. Even the house in New York is being refinanced now that I hold the nortgage after paying the bank personally. All these manipulations have been a terrible bore, and what with all the traveling I have done it meant just another pain in the neck. But what a relief it will be when it is all over. I won't mind creaking the next time the pilot amnounces discovery of mechanical trouble after a rundfahrt

(MOLe)

March 25, 1961

Mr. Frederick S. Wight Director, Art Galleries University of California Los Angeles, California

Dear Fred!

Luxuristing in just about the first weekend I've had at home and all alone (except for a cocktail party), I have deliberately avoided all work, indulging myself in sheer lasiness. What a beautiful way to live with no responsibilities and no pressures. I am ending this beautiful weekend with a few casual letters lasily talked into my ediphone.

Somewhere some time during this weekend I was glancing through a photographic record to recall some pictures I had not seen for a long time including a few I had lent to friends, etc. And I came to quickly in the realisation that I must make the necessary provisions for the future of this material.

As I advised you I have been negotiating with the Corooran Gallery but it is a slow process working with a slow character there. It occurred to me, and correct me if I'm wrong because I can find no trace of that letter, that you had written me a month or two ago or possibly longer indicating that a plan was underway to set up a department of U.C.L.A. in Washington. It all seems hasy and somewhat impossible that this should be so. However if it is not a complete ballucination tell me more about it. Since I have not committed myself to Corooran, but as still set on Washington as the appropriate location for a 20th century gallery of American Art, if there is a prespect of a department of whatever to be eituated in our capital maybe I could be had. So please write me and straighten me out. Maybe it was two other guys, who knows.

What's cooking in California? My vacation plane as of December have not materialised, nor have any of the postponements. Now that the O'Keeffe show is in the offing I certainly cannot leave these here parts and by the time it closes the first week of May it is hardly worthwhile since Newtown will be open and my two months vacation will be just around the corner. If the urge to see Hawaii again somes strong enough I may change my mind, in which event I certainly will stop off in L.A. and will certainly get in touch with you. If not I'll see you in Connecticut. Meanwhile let me hear from you. Are there any other shows in the offing and have you found sufficient time to keep painting? Write soon.

As ever.

Bernice Kandel and Associates

SKYLINE 2-2923

3620 TOLLAND ROAD CLEVELAND 22, OHIO

March 27, 1961

Miss Edith G. Halpert, Director The Downtown Gallery 32 E. 51 Street New York 22, N. Y

Dear Miss Halpert:

Thank you for your prompt letter. I can see where our letter must have been confusing and would like to clarify it.

The Temple would like to present a Jewish artist or artists but the subject matter need not be religious at all.

Only the local craftsmen, Cleveland and vicinity need submit their works to the Jury of Selection. This does not apply in any respect to an exhibitor from your gallery.

I hope this answers your inquiries and expect to hear from you soon concerning your plans in the matter.

> Cordially yours, Daws Fried

Elaine Fried

publicity

radio



SCHOOL OF FINE AND APPLIED ARTS

March 28, 1961

Mr. John Marin, Jr. The Downtown Gallery 32 East 51 St. New York 22, N.Y.

Dear Mr. Marin:

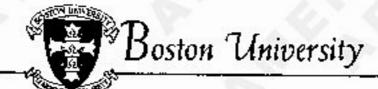
Mr. Aronson has asked me to answer your letter concerning the Kuniyoshi painting, THINGS ON IRON CHAIR. When we received the painting on February 16, 1961, we made a notation that the canvas had a slight scratch inthe lower right corner, but there were no evidences of a dent. Please let us know if you wish us to file an insurance claim concerning the dent.

Sincerely yours,

Isabelle Gersten

Fatelli Gustes

Secretary to David Aronson



CHARLES BIVER CAMPUS + 857 COMMONWEALTH AVENUE * BOSTON 15, MASSACRUBETTS

SCHOOL OF FINE AND APPLIED ARTS

March 28, 1961

Mrs. Edith G. Halpert 32 East 51st Street New York, New York

Dear Mrs. Halpert:

The Friends of Art of Boston University cordially invite you to attend a reception in honor of Mr. and Mrs. Karl Zerbe to be held at the home of Dr. and Mrs. Jost J. Michelsen, 33 Marlborough Street, Boston, Massachusetts, on Friday evening, April 7, 1951, at 10:00 P.M. This will follow immediately after the opening of the Karl Zerbe Retrospective Exhibition at the Boston University Gallery.

Sincerely yours,

David aronson

Chairman, Division of Art

respect 4/4

R.S.V.P. Mrs. Jost J. Michelsen 55 Marlborough Street Boston, Massachusetts Miss Eve Cetling Assistant Director Des Moines Art Center Greenwood Park Des Moines 12, Ione

Dear Miss Gatling:

I must apologise to you for not having written sooner to thank you for the many kindnesses you extended. It was so nice seeing you and I certainly appreciated your attention.

Enclosed you will find a reprint of an article which refers to a conversation we had about the problems of food which is now processed with regard neither for the animal nor for the consumer. I thought you would be interested and might even make arrangements to have some local butcher stock it for you and others who may be sware of the evils inherent in current production.

Are you planning to some East in the near future? I would so much like to see you and certainly hope that you will give me advance notice if an when you expect to get to New York. Again, many thanks and best regards.

Simoerely yours,

Mill ton

Mr.

March 16, 1961

Mrs. Daniel Melnick 47 East 88th Street New York 28, New York

Dear Mrs. Melnick:

It was nice to hear from you.

I am very glad indeed to give you the information about the Ben Shahn drawing which appears below. I would suggest that you communicate with the Kraushear Gallery for the valuation on the painting by Leon Goldin since he is now represented by that gallery which is in a much better position to supply the current figure.

Ben Shehm STUDY FOR NOCTURNE drawing \$ 300.00

Sincerely yours,

BOHLES

it politic to ask whether you cared to be interviewed in this consection or whether you would prefer to let someone else in the State Department handle this touchy subject. I should also like to furnish some material or data I have in connection with the purchases made by the State Department for the exhibition which was recalled from Green-oslowakia, but as a private citizen thought it best to keep my trap what. Yes? Won't you let me know how you feel about all this? As you know I am always ready to stick out my neak, but don't feel comfortable about getting anyone else involved. And so, I hope to hear from you promptly as I want to collect my material before next Monday. How about coming to Hew York in the near future? It would be small to see you and Ruth again and maybe we can establish some new directions in our new government metup.

Best regards.

Sincerely yours,

BOH 1 ga

the found objects don't get lost before we are ready. In any event my co-donors would have to be consulted and there is no reason in doing anything until we get the final papers from Washington. And so I shall bear San Francisco in mind if and when.

It will be a great pleasure to see you again, and I will certainly do all I can to help you in filling the gaps. Hurry up as the supply is rapidly disappearing. Incidentally there is a vague possibility that I may be stopping off in San Francisco and Los Angeles on route to Honolulu depending of course as to whether I can get may long enough to carry out my plans for a vacation in the sun before the season is over. This won't occur until the latter part of April if at all, since we are opening an O'Keeffe exhibition on the 10th of the month and I will have to be around for at least the first two weeks and possibly longer.

Again, I look forward to seeing you.

Sincerely yours,

EGHigs

Bernard DeHovits, M.D. Suite 310 Medical West Bldg. 950 Francis Place Clayton 5, Missouri

Dear Dr. DeHovits:

A little over a month ago I sent you the information you requested regarding prints by Ben Shahn together with a photograph of a small watercolor.

If you are through with the latter won't you be good enough to return it for our files. Many thanks for your cooperation.

Sincerely yours,

Militar.

Jel /

Pet on the March 24, 1962

Mr. William H. Lane Legainster Massachusetts

Dear Bill:

Periodically I go through my consignment folder, and periodically I find that you still have in your possession the following:

o11 Arthur G. Dove 27/07 OUTBOARD NOTOR \$ 1400.00

w/e John Marin

John Marin

26/20

CHOCORUA WHITE 1000.00

Four Circus Drawings

MOUNTAINS

Since they have been out for a very long period dating back to December 14, 1959, I am sure that you have had an opportunity to make a decision. Thus I should be most grateful - and I assume that you do not want to purchase these - if you would send these back via Boston Truck at your earliest convenience. It would be so nice to clear our record file.

I was delighted to see you in Boston, and appreciate your making a point to visit Boris Mirski to give me that opportunity. I am curious to know what you thought of the Kuniyoshi exhibition and would adore hearing from you about that as well. Many thanks for sending me the clipping, and various other clippings, as our bureau does not send these to us unless the name of the gallery is mentioned. It helps us maintain our records which you know I prize very highly.

And do come in to see us for heavens sakes. We all miss you very much.

Sincerely yours,



March 24, 1961

Mr. Irving M. Schwarzkopf 110 East 42nd Street New York, New York

Dear Mr. Schwarskopf:

This morning my attention was called to the fact that a complete fence has been built and actually attached to the rear of this house in conjunction with a garden which is being set out in that locale.

I do not know whether this was done by the church or by the owners (possibly the church also) of the building facing 50th Street. In any event it seems incredible that this action was taken without any permission from us. Actually they went right into the window area of the lawatory reaching partially behind the glass. I would demand that they remove this at once.

Won't you please look into this and let me know your decision?

Sincerely yours,

KINKton

AMERICAN INSTITUTE for RESEARCH

410 Amberson Avenue, Pittsburgh 32



Pennsylvania . . . MUseum 1-3000

15 March 1961

Mrs. Edith Gregor Halpert Director Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

With reference to our letter of February 1, we wondered if you have reached any decision regarding our request to reproduce paintings from the collection of the Downtown Callery for use in our research project.

Since the United States Office of Education, who are sponsoring this study, have set a time limit on its completion, we are anxious to find out as soon as possible which paintings we will be able to use for our program.

If you have any questions about points that we did not make clear in our initial letter, please call me collect at this number: MUseum 1-3000, Pittsburgh, Pennsylvania.

We look forward to hearing from you at your earliest convenience.

Sincerely yours, Planaret Samuars

Margaret Samways Project Associate

Training and Education

MS:cae

March 27, 1961

Mr. Selig Burrows 96 Merrivale Road Great Neck, L.I., N. Y.

Dear Mr. Burrows:

Naturally we want to make certain that your painting RELAXATION by Kuniyoshi was returned to you at the close of the Boston University exhibition.

Would you be good enough to mark the enclosed card and return it to us?

Thank you very much.

Sincerely yours,

Gratia Snider Secretary

englosur

casearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DES MOINES ART CENTER

March 27, 1961

Edith Gregor Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

About 15 catalogues were sent about the middle of February to the Downtown Gallery and we are very sorry that they did not reach you. I am sending you another 15 and do hope they reach you as we are now about out of them.

Mr. Tibbs is out of the office today but I will take care of this so they will reach you this week.

Singerely,

Grace Owenes

Secertary to the director

Merch 28, 1961

CHICAGO 1

JERROLD LOEDL. F. A. I. A.
NORMAN J. CCHLOGEMAN, F. A. S. A.
RICHARD M. BENNETY, F. A. I. A.
HARRY H. NORTMAN, A. I. A.
WILLIAM J. NC ARTHUR, A. I. A.
FRANKLIM R. SMITH, A. I. A.
CALYIN JAY TOMH, A. I. A.
PO RU SHAO, A. I. A.

STORE TO SOLD STORE STORE .

RANDOLPH 6-7850

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of March 27th, which I just received, and I am anxious to answer you immediately.

In regard to the Rattner lighograph and its frame, I know it would be much easier the way you suggest and certainly less expensive for shipment, but what kind of an impression would this make to the person that I am sending this to. I have forgotten, but I gather that the picture is framed with glass. I have forgotten how my daughter's was handled. This, of course, would make it very difficult to crate. If you feel that the people at the other end would see this as a gift in an appropriate manner and, possibly even a letter from you along with the picture unframed, saying that it was deemed advisable not to attempt to frame this in glass with the shipment, etc. Thank you very much for your thoughtfulness in writing about this.

I, too, think that it would be a great thing if Abe had an exhibit in Israel. Have you any idea what the amount of financial support is required for such a show? While in Israel, I attended an exhibition by a local Israeli painter in the Rubinstein Museum, and I was told that most of the paintings were sold the first day and the prices for these paintings were anything but cheap. I had the feeling that there

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



March 28, 1961

Mr. Rudolf Callmann 10 East 40th Street New York 16, New York

Dear Mr. Callmann:

I am so sorry to be late in my reply, but I have been away on a lecture tour and have returned just recently.

The information you requested is listed below.

VIEW OF MCNROE, N.Y. 19th C. oil 24 x 16 3/4" \$150.00

For insurance purposes I would certainly increase the valuation above the cost price listed above. My suggestion is that you insure this painting for \$350.00.

Sincerely yours,

ROHLOS

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of take.

March 20, 1961

Mr. Leon Kachurin 345 East 56th Street

New York 22, New York

Dear Mr. Kachurin:

Thank you for sending us your change of address. We are marking our records accordingly.

Since you have not been in for so long a period it occurred to me that you may no longer be interested in American art and might wish to dispose of your purchases. If so, won't you please get in touch with me! In any event I hope you will drop in to say hello as it will be most pleasant to see you.

Sincerely yours,

KOHton

rior to publishing information respecting sales transactions, asserchers are responsible for obtaining wristen permission can both actist and purchases involved. If it cannot be stablished after a reasonable search whether an actist or urchaser is giving, it can be assumed that the information my be published 60 years after the date of sale.

will be able to purchase (with peace of mind and heard) one of mind and heard) one of which I will bay for in faily at time of peurchase.

Therebery your warren understanding (mo) Tellip Eigen Sornick



NATIONAL GALLERY OF ART WASHINGTON \$5, D. C.

PARE ADDRESS NATOAL

March 21, 1961

Dear Mrs. Halpert:

In a book Mr. Walker is working on he is reproducing Harnett's My Gems, and for the accompanying text he wishes to know the source of the title of this picture. I know you have been very busy and have not had time to look into your records on this matter, but the deadline for the book is approaching and Mr. Walker will have to change the text for this painting if we cannot provide an answer shortly. He can do this easily enough, but if you are about to write us on the matter anyway he will delay writing this paragraph from another angle.

In any event we should like to know at your convenience the source of the title of this picture for our permanent record.

Sincerely,

William P. Campbell

William Campbell

Assistant Chief Curator

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51 Street New York 22, New York

March 24, 1961

Rabbi Bernard S. Raskas Temple of Auron 616 Se Mississippi River Boulevard St. Paul, Minnesota

Dear Rabbi Raskes:

In going through our consignment folder I find that we sent to you, in addition to the picture you purchased, a Ben Shahn silkscreen entitled SUPERMARKET which you were good enough to suggest offering to the friends for consideration.

Will you please advise me whether a decision has been made in connection with this print? I shall be most grateful for word from you. Many thanks for your cooperation.

Sincerely yours,

MHigg

Merch 24, 1961

Mr. Morman Geake, Director University Art Galleries University of Nebraska Lincoln, Nebraska

Dear Morman:

Since the closing date for your exhibition is not very far off I thought it wise to write to you regarding the three paintings by Isami Dot, two of which were shipped to you directly by the artist, in order to make dertain that the latter are not returned to him, but included in the shipment to the gallery together with the Tseng Yu-Hos. Of course it is entirely possible that you sold or purchased all seven of the paintings consigned. But in any event I do want to make sure that your shipping department will not return the two to Isami Doi.

Was a catalogue of the exhibition sent to the artists? Incidentally I don't recall receiving one, and of course am eager to get an overall picture of the show. Can you take care of this at your convenience?

When are you planning to be in New York again? It was fun seeing you and I hope for a repeat performance. My very best regards.

Sincerely yours,

this on

Mr. Harris Steinberg 25 Broad Street New York 4, N. Y.

Dear Mr. Steinberg:

Indeed I am very pleased to give you the information you requested.

Because I am not familiar with the majority of the pictures in your collection I am limiting myself to the paintings which you acquired from this gallery, and the valuations are listed in the enclosed.

Please don't worry about the "snagged" copy of "The International Law of Art". I probably would have difficulty in understanding the legal terminology and no doubt would learn much more from a verbal report at your convenience.

I still feel that something should be done about the registration of pictures and sculptures and would be delighted to learn that some effort is made in connection with "fraud", and more so with a plan to license the dealers of art as a means of protecting the so-called "innocent" buyer, although I have very little sympathy for the bargain seekers who inevitably get stang and deservedly so.

I am enclosing our receipt form for your signature although the crate is being addressed to the address you gave us.

Best regards.

Sincerely yours,

EGH: gs

Prior to publishing information regarding sales transactions, mesoarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be seemed that the information may be published 50 years after the date of sels.



TWENTY-SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

March 20, 1961

Dear Mith,

Thanks for your good letter and reassurance that my eyes or my memory are not failing me. We're both leoking forward to Dove's LANDSCAPR-

I would never want to be responsible for putting out of reach for exhibition purposes anything by Dove. If, sometime, you decide to sell the water color with stanks (I suspect this is one of the Centerpoint series) or the Sun, I hope you'll give us an opportunity to consider them. Incidentally, ours are out on their third exhibition within the last twelve months - Dwight's show at Ames.

I've decided not to give up the Webber unless we find an equality important one that we like very much better. I believe it would have been a real mistake to exchange it for two minor works. It looked particularly good to me in Ames. Don't let the "Des Moines experience" bother you. Many people enjoyed it and told us so. So did we. Glad to know you're continuing on the circuit.

Perhaps we'll see you in Chicago at the AFA Convention.

Jim joins in warmest regards.

Iours,

Dorothy

DS:vd

The water color has arrived - otherwish, a landscape . I'm remering artain award of ribbing for buying -a landscape for a styling of complaining stylish - I tay nothing of complaining about it I the dealer of the beautype.

THE JOHNS HOPKINS HOSPITAL

BALTIMORE S. MARYLAND

3-18-61

Dian Mrs. Halquet:

the secretary marks and the presentially and their along with principly indecessors at the time manks a reduced with

of the work in question, by was the mast the mast the mast all masters of the while we saw and increase questions of these while we saw and increase questions of these while we saw and increase questions of the transfer of the property of the transfer of

liked to have had it. And then when next you are at Shelburne and if you think you and I can find an even better spot for it: well, we'll try it elsewhere.

Added thanks to you, Mrs. Halpert, for your lovely letter and for your most kind and understanding expression of sympathy. It has helped so much at such a sad time to hear from one's friends and to know that they are right alongside, too, and pitching with usi

Very sincerely and most gratefully,

Watson West d.

THE AKRON ART INSTITUTE

69 Bast Market Street, Akron 8, Okto, FRanklin 6-3195

LEROY W. FLINT, DIRECTOR

March 22, 1961

Miss Edith Halpert Director Downtown Gallery 32 East 51st Street New York 22, N. Y.

Dear Miss Halpert:

I expect to be in New York between Monday, March 27, and Tuesday, April 4. The major purpose for my trip is, as usual, to organize a small exhibition we call "Collectors' Items", which we have been doing for the last five years to stimulate collecting in the Akron area.

As usual, also I will be trying to cram three weeks into one. With your permission I will call for an appointment when I reach New York.

With very best wishes.

Sincerely,

Leroy Flint Director

T.F . ..

Many that for your once tracket of Mr. Mr. Hope . I had hoped they might be tempted by something of your durant their dominant intent in things generally more communities.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published foll years after the date of sale.

-Gugg. March 23, 1961 Dear Edich; a note to offer many thanks for giving me the Oppostunity to descuro cle tain vital matters borth you the other evening. You were most helpful to me and I got the injortuation I'wante! The Kuniyoshi Show drew the largest attendance we have yet

March 16, 1961

Mr. Theodore Teussig 120 Wall Street New York, New York

Dear Ted:

So that you may have a complete record of the two sculptures we reported stolen. I am now enclosing photographs together with the catalogue of the current exhibition which lists all of the twenty-two examples included.

The information about size, material and weight appears on the reverse side of each photograph. As I advised you Monday evening, this theft was reported to the Police Department (I believe it is the 17th Precinct which services this neighborhood). At that time I talked to Detective Ferstel. The net prices are \$600 for No. 12, and \$1500 for No. 13.

The delivery of the sculptures was made on Sunday, March 5th, with the exception of the three very large examples which were held over until Monday the 6th because of the excessive weight. These are No. 3, No. 4, and No. 5.

I personally checked in all the items, and had occasion to show these to the critics of Art News and Piotures on Exhibit on Tuesday and on Friday morning respectively. Everything listed was in the gallery. Since we did not want the public to see the material until the opening day, we put the sculptures in three locations. Nos 3, 4 and 5 were set up on the second floor in the main gallery; the very small objects were filed in a cabinet situated in the rear of the first floor, and the balance, or medium-sized objects which did not fit in the cabinet, were placed on the floor in the rear of the basement. They were moved, as I mentioned, for the two art critics, and all arrangements were made for the complete collection to be placed in the special exhibition room on the second floor (front) as of Monday, March 13th.

I left for Urbana, Illinois, on Saturday just before 6 PM to give a lecture on Sunday at 2:30 PM, returning to 32 East 51st Street shortly after 1 AM Monday, the 13th, and went directly to my spartment. When I came down in the morning at about 10:30 AM I was advised that these two (Nos 12 and 13) had disappeared. We searched in every conceivable spot the rest of the day, as it seemed inconceivable that anybody would select these two specific items, but to date have been unable to locate

(more)

JAPPastic enteridan stole guthere although their is margen data for identification. The new wind metter of thinks in complianted inter the Best that I mile problem week the wind yell will missing, produce pulling he made to dig hupen the good a encitation in the perhaps LANGE STATE OF THE STATE OF THE

rior to publishing information regarding sales transactions, consurctors are responsible for obtaining written permission from both artist and purchases involved. If it exents be stablished after a reasonable search whether an artist or exchange is living, it can be assumed that the information may be published 60 years after the date of sale.

success and everyone was
delighted.

Hope you can make
the Zerbe show which
follows next.

Best regards and
many thanks.

Transity,

March 24, 1961

Mr. Stewart Rickard Stewart Rickard Gallery 108 Macogdoches Street San Antonio 5, Texas

Dear Mr. Rickerd:

As we are running short of the serigraphs by Ben Shahn, I am checking through our consignments and find that of the five prints we sent to you in April of 1960 - almost a year ago - you paid for two on November 29th and returned one on December 5th, retaining MASK at \$110, and LUTE AND MOLECULES #1 at \$175.

Won't you please return these immediately? In your letter of November 23rd you asked to retain them for a very short time and now it is imperative that we add them to our small stock.

Thank you for your cooperation.

Sincerely yours,

BOULES



March 24, 1961

Mr. J. Watson Webb, Jr. 11740 Crescenda Street Los Angeles 49, California

Dear Mr. Webb:

I have been having a difficult time deciding between disturbing you in los Angeles and waiting until May and thus appearing rude in delaying my reply. And so I chose the alternative of midway in time.

One of these days when I find a few moments I will try to locate the letter your mother sent me about the trade sign you acknowledged so graciously. The letter indicated where she wished to have this placed, but of course I am sure that she would be pleased with your decision in this connection as with all other matters in relation to the Museum.

There is so little one can say about the tragedy of three losses in succession. All I can do under the circumstances is offer my most sincere sympathy and admiration for your philosophical and wise acceptance of an inevitable situation over which none of us have any control. I agree with you that they rest in the place which they all loved, and jointly so, and this is a consolution.

Again I want to repeat if I may my desire to be of any assistance at any time that you may wish to call on me. My very best regards.

Sincerely yours.

F-Wight

20 March, 1961

Frederick S. Wight Director of Education The Institute of Modern Art Boston, Mass.

Dear Mr. Wight:

Ordinarily, I cannot bear the usual in art education; especially, directors of education in museums. You are a contradiction to my statement: I think you have one of the most discerning minds and one of the ablest pens I've ever encountered. For many years I have felt this and it is high time you knew of your admirers in the field.

I refer to one article, "Pertaining to Marin's Style", in the catalog of the 1947 Retrospective Exhibition.

I must have read the article a thousand times; maybe even more; and each time I learn a little more. I have often said: with your article and the catalog, one would never again wonder what it all was about.

I taught at Central Wash. Coll. of Ed. for a few years, but left for the countryside where I seek a kinship with Oregon as He did Maine and New York.

The real value of your article is not ended with an understanding of Him--it is a guide for one's own personal investigations beyond Marin.

My copy of the catalog is battered and torn, but it is my most valued possession.

The only thing not mentioned in the article is the intimate sensual quality in some of His later things, or am I guilty of over-educating.

So many art articles lack lucidity -- yours is a brilliant exception.

Mr. Sam Hunter, Director Rose Art Museum Brandels University Waither 54, Massachusetts

Dear Samt

Yes sir, I am planning to be in town and expect to be free on Tuesday, March 21st, and look formerd to the luncheon date you propose.

Do you plan to drop in with Mrs. Rabb earlier in the day? If so I shall arrange to be on tap for the occasion and will do all I can to divert her from furniture and silver to hand painted pictures. After all, representations in fifty or more missues per artist should suffice as credentials. In any event, I am ready to follow your wishes in the matter. And so I'll be seeing you mext Tuesday. Mannahile my very best regards.

Sincerely yours,

RGH: ge

THE MUSEUM OF MODERN ART

NEW YORK 19

I) WEST 53rd STREET TELEPHONE, CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

PORTER A. MCCRAY DIRECTOR OF CIRCULATING EXHIBITIONS

March 21, 1961

Mrs. Edith Halpert Downtown Gallery 32 East 51st Etreet New York, New York

Dear Edith:

This will assure you that we shall not count upon shipping the exhibition of Ben Shahn being assembled for the Stedelijk museum in Amsterdam and other European cities before November 1, 1961. If for any reason the exhibition at the Downtown Gallery should extend beyond this date, we shall arrange air transportation for whatever choices are made from your exhibition for the European opening.

With warmest regards,

Sincerely,

Porter A. McCray

Mr. Hermann Warner Williams, Jr. Director, The Corcoran Gallery Washington 6, D. G.

Dear Bill:

I thought that by the time I reached Washington my concussion had worn off and I was functioning normally. Your letter of the 20th, however, startled me considerably and aroused serious doubts in my mind as to my complete recovery.

I thought I made myself very clear when I stated that there was no object to make the proposal to the Lowenthals and to the two other collectors who must remain unmaned at the moment plus yours truly unless the Corcoran was prepared to undertake the project of a building to be called Gallery of Twentieth Century American Art. I was sure that both Mr. Hamilton and Mr. Thos understood this and understood that the deed of gift would be made conditional to that agreement and the others about the acquisitions committee, etc. I did agree without any hesitation to the idea of using available space for the overflow and for the connecting link with the Mineteenth Century American art you have in your collection, but at no time was the original provise eliminated.

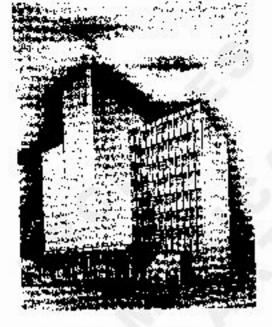
I am sorry if I made myself so unclear or was minunderstood. As a matter of fact my letter of January 12th makes that very clear. This was written after I talked with one of the other participants who stated definitely that he would consider no other arrangement nor any alternative. I am positive that none of us will agree to a temporary place with the home of a building in the future. It would have to be in reverse starting with the new building and working into the old if and when necessary.

Incidentally the plans you sent me and which I was showing to a participant give no indication of dimensions and are actually marked "no scale".

I would appreciate it very much if you would ascertain whether Mr. Hamilton and Mrs. Them also have the impression you have about the deed of gift without the proviso. It seems rather important to get the matter straightened out promptly if we are to get going on this before the Lowenthals and the others make other plans. I have to show them the complete proposal fairly soon so that we can all meet and really get down to paper musicase.

(more)

ior to publishing information regarting which transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or transact is living, it can be assumed that the information by be published 60 years after the date of sale.



B'nai B'rith Committee on Jewish Americana

1640 RHODE ISLAND AVE., N.W. . WASHINGTON 6, D.C. . EXECUTIVE 3-5284

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HOBERT SHOSTECK, CURATOR

Pour

March 24, 1961

Mrs. Edith Halpert The Downtown Galieries 32 E. 51st St. New York 22, N.Y.

Dear Nrs. Halpert:

We are closing our Max Weber exhibit next week. I will ship back the woodcuts you lent us by parcel post on or about March 29th, and trust that they will reach you in good order.

I want to take the opportunity once again to thank you for your cooperation in making this a most successful exhibit.

Sincerely yours,

Robert Shosteck

Curator

RS:cs

LOEBL, SCHLOSSMAN & BENNETT

ARCHITECTS - ENGINEERS 333 NORTH MICHIGAN AVENUE

CHICAGO I, ILLINOIS

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March 24, 1961

RANDOLPH 6-7350

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 5!st Street New York 22, New York

Deer Mrs. Halpert:

I have just returned from Israel and I am desirous of having one of Abe Rattner's lithographs that I bought for my daughter sent to a friend of mine in Israel. This man was very much impressed when he saw the stained glass window. I would appreclate It if you would have this simply framed and sent to:

> Hr. Oved Ben-Ami Nathanya ISRAEL

Please include a card that would say, "We don't know how to thank you for all you and your family did for us on our trip to Israel. We thought that you would enjoy a lithograph done by the same artist who did the stained glass window in the Loop Synagogue. Love, Ruth and Jarreld". JERRY"

Please let me know when this is shipped.

Tocerely.

J∉rroid Loebi

JL:55

Leslie A. Segal 114 East 31 Street New York 16, N.Y. Iexington 2-4494 March 24, 1961

Mrs. Edith Halpert 32 East 51 Street New York, New York

Dear Mrs. Halpert:

As I mentioned to you we have about 80 of the Shahn posters remaining, having sold about 25 to our membership and at our recent art sale for \$10.00 apiece. In my opinion about 10% of the posters are of inferior technical quality. This is purely my personal opinion. Shahn has signed every one of them.

Two other galleries have offered to split the entire collection at a price of \$5.00 per poster. It is of course our feeling that you have first cell on an exclusive basis. My suggestion is that you buy all the posters that you deem acceptable at the aforementione price, and if the remainder are few in number the organization could put them to use as posters.

Sincerely yours,

45-90

is even conceivable, since we don't have any figures on costs, that we might spend \$300,000.00 and not get the wing constructed up to the level where we feel the painting galleries should be located.

Think the above over and see if some of it, at least, doesn't make pretty good sense.

I am sending you a recently made plan of the area we are discussing which was made in connection with the possible conversion of this area to use for additional studios and classrooms. I shall send you shortly a photograph of the E Street facade outside entrance showing the name of the "wing".

I am most happy that we should have made such good progress so far. I very much hope that mutually satisfactory plans can be drafted in the near future.

Incidentally, I had a nice chat with our new art critic, Mr. Getlein, of the Star. He is as eager as we are to see this all come about.

With all cordial regards,

Sincerely yours,

Director

HWW:cgs

reconcions are responsible for obtaining written permission from both artist and parchaser involved. If it example be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1961

Mr. Charles E. Buckley, Director Currier Art Callery Manchester, New Hampshire

Dear Mr. Buckley:

Simultaneously with the delivery of the photograph I promised you - I am referring to the Kuniyoshi still life - Sara Maso came in and confirmed the fact that she had set \$6500 as the price. But after I advised her that I quoted the figure of \$4500 and that it was one of my favorite museums and certainly a very favorite director, she capitalisted. Thus, if the painting has intrigued you sufficiently to have it sent up to Manchester for consideration at that price, please let me know and I will attend to it promptly.

O'Keeffe is coming to New York about the 5th of April and we are planning to have a party for her at a private preview on the afternoon of Monday, April 10th. Perhaps this will serve as sufficient temptation to attract you to attend the party. How about it? Meanwhile - after she arrives - I shall accertain the price of that little gem which intrigues you so much.

It was wonderful to see you, and thanks for encouraging our friends from San Antonio to have our last important early Weber sent down on approval.

I hope to see you on the 10th.

Sincerely yours,

WIN ton

NEW HAVEN

LOUIS FEINMARK PRESIDENT LOUIS M. SHANOK STANLEY SPRECHMAN

STANT EXECUTIVE DIRECTOR

March 15, 1961

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st. Street New York 22 New York

Dear Mrs. Halpert:

In regard to the Ben Shahn graphics which we shall borrow from the AIGA they are unable to give us a list. I do not think there will be any duplication, nor does the AIGA. According to Miss Morrow "Shahn often used his fine art themes for commercial. assignments, and vice-versa, --- They will supply only works produced as a result of "commercial commissions". I hove that you will supply us with drawings and serigraphs.

Mr. Shahn told me in a recent telephone conversation that his large colored drawing of the ARK (which is in the Temple in New Haven) would be in your gallery and that he would be willing to have it exhibited in our show. I hope that you will be able to arrange to let us borrow it for the exhibit as it will be of much interest to the community,

Sincerely

/san Logenshi

MRS. PHILIP LOZINSKI, Librarian

JL:sg

I would appreciate I of you would send us a glossy of some brographical material - y available:



Affiliated with the UNITED FUND . JEWISH COMMUNITY COUNCIL . NATIONAL LEWISH WELLARS BOARD

Mr. William S. Lieberman Curator of Prints and Drawings The Museum of Hodern Art 11 West 53rd Street New York, New York

Dear Bill:

A few days ago Dr. Cartner was in and asked me about the Lachaise drawing or print which was sent to the Museum about six months ago to ascertain whether it was a replica of the original drawing or the reproduction made by the Dial Press. Unfortunately I forgot about this until the owner called my attention to the fact that he had neither the information nor the picture. Thus I am writing to ascertain whether we can pick this up at your convenience and obtain whatever data is now available.

Furthermore, I am checking as to the delivery of the two "Pop" Hart prints which I sent to your office while you were abroad selecting the paintings for the marvellous exhibition now current. I am referring to the Ernst show. As I mentioned previously, these prints were the single-color proofs Hart gave me in 1930 when he was producing this lithograph in Paris. I believe the Museum owns the original watercolor which I sold to Hrs. Rockefeller, and the final version of the color lithograph as well as the black and white. If not I can supply the latter, depending of course on your desire to have the set for the Museum. Won't you please let me know!

My very best regards.

Sincerely yours,

EOHIGE

March 16, 1961

Dr. J. Roman Andrus, Chairman Repartment of Art Brigham Young University Provo, Utah

Dear Dr. Andrus:

I have just received from Abraham Rattner, who has been in Paris for some months, your original letter and the card indicating that he would like to be represented in your forthcoming exhibition.

In view of the limited time I doubt whether whatever pictures we have available can reach you by March 22nd. Thus I am merely enclosing the entry card at the moment and will do nothing until I get word from you. May I suggest that you send us a wire if a slight delay may be incurred.

Sincerely yours,

EUHtgs

March 22, 1961

James Kirk Merrick Executive Director Philadelphia Art Alliance 251 South Eighteenth Philadelphia 3, Pa.

Deer Mr. Merrick:

Thank you for your invitation to the House Opening and Reception. I shall be happy to represent The Downtown Gallery on that occasion, Friday, March 24th from 4 until 6 o'clock.

Sincerely yours,

John Marin, Jr.

Mises



BORIS MIRSKI GALLERY

February 25, 1961

LIST OF SCULPTURE BY ALFRED DUCA FOR ONE-MAN SHOW AT THE DOWNTOWN GALLERY, NEW YORK CITY

		Height	Base
Title	Medium	(including base)	Dimention
/ King David	/ Bronze	1960 19"	12 3/8" x 12 3/8" *
2) C Stallion	Bronze	n 14 1/2"	8 1/2" x 18"
Mythological Animal	Bronze	1918 11"	5 1/2" x 8"
Warrior with Upraised	Section of the sectio		1 77.7
Shield	Bronze	194018 1/2"	5 3/4" x 5 3/4"
5 P Horse		ste'el il 1/4"	4 1/2" * 8"
(Flower Merchant	7 Bronze	g 7 ^e	5" x 6 1/2"
7 Bear	7 Monel	7"	9t1 x 5"
7 Indian Boy	> Bronze	12"	11" x 12"
@ The Winner	3 Bronze	611	7" x 16 1/2"
Sprite	W Bronze	19"	6" x 6"
P Riddle	Bronze	911	4" x 14"
, V Swamp Warrior	16 Bronze	21 1/2"	8" x 10"
Draped Figure	Ductile b	ron 5 19 1/2"	64 x 7"
Barrier	Parameter.	Ottom Comments	A STATE OF THE PARTY OF THE PAR
Collection Inc.		iliy Debestheyy Destany	-bines, -
A P Crucified Man	Ductile I	ron 9 1/2 ft. 54-4	p =
Pegasus	Bronze	59 55" 5	36" circle (no pedestal
STOIC	7	60	required)
/ * Survivors	/ Bronze	45" 60-51	8' x 10"
P * Albert Schweitzer	/ 7 Bronze	36"	6" x 8"
* Family Group		Steel 11" 6	4* x 6"
* Trick Horse		Steel 12" 6/	4" x 8"
The things in	5 1	59-40	

* In the process of being cast as of this date

All pieces are unique castings with the one exception of RIDDLE which is an edition of ten.

The prices of these sculptures will follow.

March 23, 1961

Des Moines Art Center Attention: Mr. Thomas S. Tibbs, Director Greenwood Park Des Moines 12, Iowa

Gentlemen:

In regard to our consignment #6534, would you kindly ship the Arthur Dove oil entitled AB-STRACTION, dated 1914, #14-01, priced at \$3000, directly to the address below?

> Wilmington Society of Fine Arts Att: Mr. Bruce St. John, Director Delaware Art Center Park Drive & Woodlewn Ave. Wilmington 6, Delaware

Thank you very much for your attention to this matter.

Sincerely yours,

John Marin, Jr.

was thus JM1gB

March 20, 1961

Mr. Lee Mordness Nordness Gallery 831 Madison Avenue New York, New York

Dear Mr. Nordness:

We received the pictures back today from your exhibition.

Unfortunately in examining the painting entitled INTERIOR WITH MAN RAY by Samuel Halpert we notice a scratch across it in the lower right hand corner which was not there when the picture went out.

Would you please take care of this matter as soon as possible?

Sincerely yours,

John Marin, Jr.

JMias

Mr. Frederick Baum 350 Fifth Avenue New York, New York

Dear Fred:

I made a luncheon date with Charles Alan for the coming Wednesday merely as a courtesy gesture as I did talk to him on the telephone twice without convincing him sufficiently. This will be our final meeting about the matter.

Meanwhile I have removed the will from the vault and am making notes of some revisions which have nothing to do with the gallery specifically. My thinking has changed somewhat since 1958 and I want to include these changes before sending the will to you together with the charter of the foundation.

I just learned that Mr. Laveman has not sent you the six months report which he promised to sail to you about three weeks ago. Is that necessary now or shall I stop worrying about it?

Perhaps you will find time within the next two weeks after I send all the material to you to make some new
proposals for a complete revision which will take save
of the squealled spin off works of art and will relieve
me from further anxiety.

Best regards.

Sincerely yours,

March 25, 1961

Mr. Thomas S. Tibbs, Director Des Moines Art Center Oreenwood Fark Des Moines 12, Iowa

Dear Tom:

Now that March 14th has past I feel more confortable about writing to you as my letter won't be interpreted as sales pressure;

Of course I was delighted to learn that your Acquisition Committee has chosen the two paintings which I don't have to tell you are really "the tops". Coincidentally - now that my bumps have disappeared - we have been taking inventory, and much to my horror discovered that such an acquistion can never again be made by any institution. There has been an extraordinary run on our artists recently, way beyond the regular sotivity, and if this continues much longer I can really retire as I had hoped and planned as of June 30th of this year. I don't know whether I mentioned that Weber has been disabled for the past two years and has produced nothing whatsoever. While I am deeply touched by the fact that he is so ill I feel that he has made a large enough contribution to our cultural life. The same is true of Charles Sheeler who is also disabled. But even my few "performing" artists have all their work snapped up so that I won't have any sense of responsibility about them when I just go off on pure pleasure jounts as of July 1st and thereafter.

Incidentally I did not receive catalogues of the exhibition which I have been advertising all over and have been teasing other must directors about overlooking a brilliant idea. If you can spare about a dosen of the catalogues I would be most grateful. I need one for our archives and would like to send one to each of the artists represented, to say nothing of using the others as teasers for your conferes.

And finally I am delighted that you plan to be in New York in April. Do let me know in advance so that I can arrange a gay party and have you meet some of the artists. O'Keeffe will probably be in New York at that time since her exhibition which opens on April 11th will continue through May 6th.

And so my very best regards.

Sincerely yours,

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

March 20, 1961

Mrs. Edith G. Halpert The Dewntown Gallery 32 East 51st Street New York 22, N. Y.

Dear Edith:

It was wonderful to have your letter of March 11th, but so distressing to hear that you get your brain concussed. Thank heavens it wasn't due to any run-ins with artists, but it still must be hideously unconfortable.

I am coming along, but it seems ridiculately alow. Maybe my advanced age means that my powers of recuperation are
lessening! In any case, I am infinitely cheered to know that
you are keeping Henchulu in mind, and this will hasten my
complete recevery, I am certain. The possibility of a visit
in May is fine with us. We new think we will recopen about
June the let, and the only trouble with May is that we will
all be up to our necks arranging exhibitions in the total reinstallation of the Academy. You know what that means.
Mightn't it be better to think of coming out in early June and preferably for the opening?

I am not trying to be the interfering type, but a wonderful thought has just come to me. Snatch Betty Schenck out of that hele on Madison Avenue and put her in charge of your office and the Dewntown Gallery! She is the most efficient effice manager on earth, and I bet she could sell pictures too. Then if Betty got in a hele as far as embilitions are concerned, I'd dash ever and hang up a few while you are sitting in your country place or on a Hawaiish beach with your feet up! It really is semething to consider her talents are really wasted where she is, and as you know, they are more than considerable.

I could go on and on, but my bed is piled high with other letters. Imagine the luxury of dictating from a beauty rest!

With all best alcha,

As ever,

Robert P. Griffing, Jr. Director

to later.

RPG: ly

March 20, 1961

Mr. Ansel Adams 131 24th Avenue San Francisco 21, California

Dear Mr. Adams:

It was so nice to hear from you.

Charles Sheeler added a postscript to your letter indicating that he too was very enthusiastic about the work of Fram Spencer Reynolds. While I am very eager to see her paintings with two such excellent sooneors, I am afraid that I can be of very little help at this time since dating back three or four years we have decided to concentrate entirely on the artists whose names are listed below. After thirtyfour years I feel that I cannot undertake the promotion of any single young artist, particularly so at a time when there are over 300 galleries in New York with younger dealers who are eager to find new talent. This is my tapering off period and the only time I have new artists is when I invite a group from a specific locale, or on very rare occasions like the present have a guest exhibition.

Certainly with all the new galleries in San Francisco an artist as interesting as Franc must be should have no difficulty in finding someone to show her and to make some equitable arrangement with a New York gallery.

If for some reason or other I find that our policy will be altered next season I shall certainly get in touch with you. Meanwhile I want to thank you for your confidence and interest.

My very best regards.

Sincerely yours,

BOH : gr

Mulling

March 21, 1961

Mr. Earle Grant 2022 Nichols Street Son Diego 6, California

Bear Mr. Grants

I am listing below what I consider the current market walue of the painting by Raymond Breinin.

THE BROWN HAT 011 a. 1949 \$600.00

Sincerely yours,

Edit is

From to publishing information regarding mass transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an extist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sele.



11740 CRESCENDA STREET LOS ANGELES 49 CALIFORNIA

March 28th 1961

Dear Mrs. Halpert:

You wrote me such a lovely and such an understanding letter that I hasten to send you a few lines of heartfelt thanks for your kind message of sympathy. It was most thoughtful of you to write me as you did and I just want you to know that I deeply appreciated your thoughtfulness. To have had the family circle reduced from seven key links to three key links is such a very short period of time has really been rather staggering and overwhelming. But, as I think I told you, I feel that we who have been left here have been left so much in so many wonderful ways that we have a great deal tope thankful for. And so there's nothing to do but to keep "pitchin' and smilin' and to FORGE AMEAD. I know I shall stumble often, but each time one stumbles he learns, so there's no tragedy in stumbling. I can still hear Ma telling me, especially when I was a kid: "It doesn't matter in what way or how often you get knocked down. It matters only how you get up again." So the thing to do now is just to get right up after these recent losses and carry the family banner higher than ever.

When you come across the letter from Ma saying where she would have liked to have placed the apothercary trade sign which you have so kindly given us, do let me know what place Ma had in mind. Of course, I would prefer to put it where she would have

BRANDEIS UNIVERSITY

Wrs. Bdith Har

32 Bast 51st Street New York 22, N.Y.

Dear Edith:

I did receive the copy of "ABC for Collectors", which I appreciate very much. I have just been advised by Isabel Gersten that wheir audience generally numbers between 40 and 50 people. I would suggest therefore that you send me 60 copies of the booklet, for which I shall be happy to pay upon receipt of the bill.

With regard to the painting by John Poote, Jr., let me assure you that I am very much interested. While ordinarily we have a committee pass judgment on paintings which are effered as gifts to the Loan Collection, I am certain that Mitch and I will accept your judgment of the quality of the painting. I would like to see it, but I am prespring to go to Europe within the next couple of weeks, and will be much too busy to run down to New York before I leave. If you can make arrangements for the gift of this painting to the Loan Collection I would be very appreciative. Thank you very much for keeping us in mind.

May I extend my best.

Yours sincerely,

Spencer M. Cowan/t

March 28, 1961

Art Lending Service Museum of Modern Art 11 West 53rd Street New York, New York

Gentlemen:

Although I have a record of several letters addressed to your office or that of the Junior Council regarding consignments dating back several years, and as late as October, 1960, we still have no complete report of consignments from us which are in your current inventory, and which have been sold.

Would it be possible to make an appointment with some member of your staff to compare notes so that we have a correct and final list in our consignment invoice book?

I shall be most grateful for a prompt reply and a suggestion for a specific date. Many thanks for your co-

Sincerely yours,

KOH som

Mr. George D. Culler, Director San Francisco Museum of Art Civic Center San Francisco 2, California

Dear George:

I have been idling away several hours today reading the profile of Texas, and believe you me we in the art world chose the wrong oil. While I do not eavy the Texans the millions they have smalled, I sure would adore having the leisure of flying to Pala Springs or Las Vegas not for the purpose of gambling but just for the privilege of relaxing in the sun instead of pushing around oil paintings as you and I must.

You were very sweet to refer to the evening which as I recall was devoted to very solean conversation instead of the usual fun. However I so enjoyed seeing you as well as the conversation.

For the moment I have planned to let the matter rest in the hands of the Corcoran committee, as I have committed myself quite seriously without however involving the powers that be in provisions which they may not be able to meet. The president went off to Florida for several weeks and I expect to hear from him and his committee when he returns. My demand for a separate building to serve as a separate unit and other terms which seem to frighten them considerably may not be met. One never knows how these rich characters function, particularly when they have merely a vague realization what a combined collection such as I discussed actually means in these days of a limited supply of truly important examples of 20th century American art, and particularly those by our pioneers which frighten them as much as the work of the "novelty" group now current. In addition any change of plans would involve agreement among the other donors who are joining forces with me, following my idea of making the collection more objective and more inclusive to dovetail with what I have and fill in gaps represented by artists who haven't "sent me" as much as those whose paintings or sculpture I have acquired during these many years. For instance I am not an enthusiast of "The Eight" with the exception of Prendergast, but they certainly belong in the context of first half of the 20th century even as background material if for no other reason. I am not enthusiastic about the "found object" practitioners, but a few of the best should be included if

(more)





State of New Jersey DEPARTMENT OF EDUCATION

FTATE HOUSE ANNEX TRENTON 25, N. J.

March 21, 1961

Mrs. Edith Gregor Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We are pleased to report that much interest is being taken in the special exhibition NEW JERSEY ART IN RETROSPECT which was opened here in the middle of wintry February. However, despite the snow and cold, 11,029 people have visited it and 98 school and adult groups have seen the paintings and sculpture.

Because of the excellence of this presentation of New Jersey art, we have been asked to continue it through the middle of June. This would provide the opportunity for thousands of young people to see the exhibition. They come to the State Museum each year during the spring manths in groups from schools and community groups from all parts of New Jersey and the Delaware Valley.

We would, therefore, appreciate it if we may have your permission to retain here through June 18 the three paintings: "Sea and Sky Forms, Maine" by John Marin; "Lawn and Sky" by Stuart Davis; and "Vibgyor Patterson" by Ben Shahn which you so kindly loaned us. They add distinction to the exhibition. A return post card is enclosed for your convenience in replying.

New that the first draft very sincerely yours.

(Mrs.) Kathryn B. Greywacz Director, State Museum

KBG:bko gal yalu asmes Encl. on a fan maller

12.ed

LLIED PUBLICATIONS, Inc.

President
MARGARET HAROLD
Vice-President

NASHVILLE 12, TENNESSEE

To mrs. Elith Heegos Halpert

In 1960 you were a Judge in the competitive Art Exhibition

of Crists of Central Keer York neld in the Utica Public Letrary

You (or you and other judges) awarded top honors for OIL PAINTINGS to the following artist for his or her painting, named below:

Artist: Mr. Homen Roy Martin
Name of Painting: "Quarry ho; 3"

That makes that artist eligible for inclusion in the forthcoming Book II of our Prize-Winning OIL PAINTINGS ... showing the top winners of the 1960 competitive exhibitions along with full-color reproductions of their paintings. (Possibly you have seen Book I, the 1959 winners.)

Bach artist and his painting receive a full two pages --- including a photo of the artist, a statement by the artist as to his philosophy of painting, and comments by the judge or jurors.

We wish to acknowledge and honor your position in this exhibition --and to do so we need two things: (1) a good, sharp, head-and-shoulders
photo of yourself, and (2) a concise statement as to what you liked about
this painting. We are asking all the judges and jurors of all the
exhibitions, Coast to Coast, for those same two things.

please understand ... there is nothing commercial about this. We are not going to ask you to buy a book or anything else. Nor are we going to ask the artist to do so. We are publishers only --- and anyone who wishes to buy the book may do so in any book store in his own community --- or may borrow it from the public library.

The size of your photo is immaterial. Whether it is a good, sharp photo is important. Please be sure to put your name and the word, Judge or Juror, on the back of it --- and send us your photo and your statement in the enclosed reply envelope. With thanks for your cooperation, I am

Sincerely,

Gilbert Harold

eller Turs

JACOB SCHULMAN
29 RAST BOULEVARD
GLOVESSVILLE, NEW YORK

March 20, 1961

Mrs. Edith G. Halpert The Downtown Gallery, Inc. 32 East 51 Street New York 22, New York

Dear Edith:

I am enclosing herewith a letter I recently received from a Samuel Glaser of Boston, together with a 35 mm. slide of a Bloom drawing. I think you will agree with me that he is asking a considerable price.

Rach year Mr. Glaser writes me, indicating an interest to dispose of this drawing and then he fails to follow through for about six months to a year, so even now I am not sure whether he has a real interest to dispose of it. In any event, at this price, I am giving him no encouragement. I would appreciate your thoughts.

After you have had a chance to examine the enclosed slide, I would appreciate your returning it so that I can return it to Mr. Glaser.

With kindest regards, I am

Singerely,

JS:KB Enc.

ART IN AMERICA

835 MADISON AVENUE NEW YORK 22, N.Y.

MURRAY HILL 8-7500

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JAMES THRALL SORY GORDON WASHBURN ALICE WINCHESTER CARL ZIGNOSSER

Callery Editor
DOBOTHY GLES SECKLES

Sindents' Page Inma Simonton Black March 28, 1961

Mrs. Edith Gregor Halpert 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

I'm so sorry that there has been such a long delay in answering your letter and your ex-assistant's, but I have been in Europe and have only just returned to find that the inquiry as to the whereabouts of the Niles Spencer TWO BRIDGES plates has resulted in the same conclusion reached before I left.

As you may know, the plates were never used in the magazine and as soon as the decision was reached not to use them, they were returned according to everyone here, immediately to your gallery.

It occurred to us that they might perhaps have been returned in error to Mrc Neuberger, but this has not proved to be the case and I can only presume that their return was not recorded by your exassistant.

We shall continue our investigation and I have once more asked Mr. Neuberger's secretary to see if the plates are in his office.

I do hope I shall see you in the very near future.

Sinberely,

Anthony Bower
Managing Editor

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

March 28, 1961

Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thank you for your note saying that you would have the Boston University ship the Kuniyoshi back to us directly. We appreciate this because we do want to have it for showing as soon as possible in order to let our Trustees and visitors know what we are putting our money out for.

Your graphic description of me with a tin cup at the front of the Museum is far from the truth. You'all in the Great Big City may think that money rolls around mighty loose but it does not and such articles as the ones that Bainbridge has written for the New Yorker (running currently) do not help things very much either. However, I see the remaining funds in sight for the Kuniyoshi and I darn sure want to get that paid for before I have a session with you in New York for fear you will take the remainder out of my hide a la Shakespeare's "poind of flesh" gal. (Remember, I am very, very skinny!)

I will let you know on the New York visit which I hope will come before you make your summer exit from New York. Museum meetings are at Toledo and Detroit this year and I may have to come on from there if I cannot get to New York before that time.

I certainly agree that we must be sharp on the national anthem and I intend to write to President JFK and wife to let them know that Texas did not secede during the last administration and that we still hope the arts in this state will be considered along with other interesting plans they are having. It does make you feel somewhat better, doesn't it, what with Ed Murrow in there and with Mrs. K. whipping to art museums and such during her New York visit.

Best regards,

Jerry Bywaters

Director

ЈВ: свы

International Exhibition of Sound Art

PRIMA MOSTRA INTERNAZIONALE D'ARTE SACRA TRIESTE

SEGRETERIA GENETALE TRIESTE, VIA UDINE Q

March 27, 1961

Mrs. Edith Gregor Helpert Director The Downtown Gallery 32 East 51 Street New York 22 - N.Y. USA

Dear Mrs. Halpert:

With reference to your letter of March 21, we thank you for your favourable answer.

We will be very glad to receive from you the biographical notes and photographs you mentioned. It is understood that when the exhibition is about to open we will inform the gallery as well as the artist.

Thanking you very much for your appreciated collaboration, and awaiting the forms we remain

sincerely yours,

Gius. Matteo Campitelli

President

File

March 28, 1961

Mrs. E. Ives Barthelet 55 Fast 76th Street Apt. 8 New York, New York

Dear Mrs. Bartholets

bere seems to be some misunderstanding about the Bill we sent you on March 24, 1961 for the Ben Shahn drawing which you have had out on approval since January 23, 1961. As far as our resords are concerned you have now been billed for the drawing, our invoice #0265, and it is therefore no imager out on approval.

You mentioned that the drawing was purchased for resale. We cannot eliminate sales tax from any purchase unless we are given a resale number.

May we please have your check and your resals number so that we may close our records.

Thank you for your kind cooperation.

Sincerely yours,

Irene Gruber Beekkeeper

-

Prior to publishing informatio regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assessed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR. DIRECTOR AND BECREYARY

March 21, 1961

Mrs. Edith Gregor Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, N. Y.

Dear Edith:

Enclosed is the Gallery's check in the sum of \$250, for the Arthur G. Dove watercolor, PLANT.

We are very pleased to have this interesting and typical example of one of our great early innovators.

Sincerely,

B20

Director

March 28, 1961

Miss Huldah Curl Assistant Curator Walker Art Center 1710 Lyndals Avenue South Minneapolis 3, Minnesota

Dear Miss Curl:

Just a note to advise you that I have not forgotten, but to date have had very little success in making the proper contacts. When this occurs you will hear from me promptly.

Meanwhile, good luck with your show.

Sincerely yours,

EGE tes

March 21, 1961

Mrs. Thomas N. Tarlesu 9 Stony Point Road Westport, Connecticut

Dear Mrs. Tarlesu:

Thank you for sending your change of address.

It has been so long since I have had the pleasure of seeing you that I was delighted to get word and look forward to a visit in the very near future.

My very best regards.

Sincerely yours,

EOR: #8

resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an actist or purchaser is living, it can be assumed that the information may be exhibited 60 years after the date of rais.

and out

March 20, 1961

Mr. Deniel Ross Suite 11-60 100 Memorial Drive Cambridge 42, Massachusetts

Dear Mr. Roset

Yes, we are agents for the work of Ben Shahn and have a complete collection of the serigraphs which are not out of print.

However for your convenience, I would suggest that you visit the Boris Mirski Gallery in Boston which has an exhibition of the entire collection current at the present time. This will give you an excellent opportunity to see a complete cross-section. The prices are identical with those we have at this gallery and I am sure that Mr. Mirski will be very glad to cooperate with you.

We also have his drawings and paintings in our inventory. When you are next in town I hope you will come in to give us an opportunity of showing the material to you. The price range of the former is from \$200 to \$1800 and at the present time when we have only a few of the very large paintings available the figures are considerably higher, ranging from about \$3,000 to \$10,000.

I look forward to your visit.

Sincerely yours,

EGH: gs

March 24, 1961

Mr. Charles Hagedorn Town & Village 614 East 14th Street New York 9, New York

Dear Mr. Ragedorms

As you gather, I have been a bit embarrassed to talk with you about the O'Keeffe painting. But since we are friends, I may as well spill the beans.

O'Keeffe is coming to New York soon, and will, I know, check through her stock as she does on every arrival visit. She wanted us to hold her last New York picture for a missum only. I could admit a mistake if the picture were all paid for before she arrived. Otherwise, there will be hell to pay. You know how it is working with dames. And after all, her wishes should be respected at this stage.

So, how about being 2 good guy and returning the picture to us. I'll find something else for you one of these days. Okay?

Sincerely yours,

JX/1g

John Marin, Jr.

Englosed you will find your four checks.

March 24, 1961

Hr. Jacob Schulmen 29 East Boulevard Gloversville, New York

Dear Jack:

Thank you for sending me the slide of the Hyman Bloom drawing.

Not only do I agree with you that the price is considerably off-beat, but I don't think that this is one of the most exciting examples. Since you have such a hand-some if small painting in your collection I still feel strongly that it would be wise to wait a bit longer and if necessary pay more but obtain a great painting by this very important artist.

You asked for it and you're getting it - I mean my advice.

It has been quite a while since you have paid us a visit and we miss you. I hope to see you soon. Best regards.

Sincerely yours,

EGRigs
P.S. As you requested, I am returning the letter and
the slide.

Jacky. We hope There will be a uset time.

Tour languese

Laurence

March 23, 1961

Mr. David Aronson, Chairman Boston University Division of Art 857 Commonwealth Avenue Boston 15, Massachusetts

Dear Mr. Aronson:

All of the Kuniyoshis were returned to the gallery yesterday on our consignment to you #6462, dated February 13, 1961.

We note that there is a scratch and also a dent in the painting known as THINGS ON IRON CHAIR, 1936, oil.

Would you kindly take care of this matter as soon as possible? Thank you.

Sincerely yours,

John Marin, Jr.

Migs

Prior to publishing information regarding state transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable asserth whether an artist or purchaser is flying, it can be assumed that the information may be published 60 years after the data of sale.

DALZELL HATFIELD CALLERIES

AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

March 16, 1961

Miss Gratia Snider 22 Charles Street New York 14, N.Y.

Dear Miss Snider:

Thanks for your letter of March 13 inquiring concerning our Lehmbruck "Inclining Head". This is a natural Terracotta with a patina put on by Lehmbruck himself darkening the Terracotta a bit. The piece is approximately 17 inches high, 16-1/2 inches wide and 10 inches deep. I am enclosing herewith a catalog which shows a very good reproduction of it. The price is \$7500. It was purchased from the collection of Mrs. Alma Meyer, Luneburg, Germany, who bought it some years ago in Hanover.

I am sorry we do not at the present ime have any other work by Lehmbruck, although we did have some the last few years. But they usually sell as rapidly as we can acquire them. As you know, any piece by Lehmbruck is very rare today.

Thanking you to let us know your interest in the matter and with all good wishes, I am,

Sincerely,

DALZELL HATFIELD GALLERIES

P.S. the piece is signed on the left shoulder.

dhh;ig

March 23, 1961

Miss Marian Willard Willard Gallery 23 West 56th Street New York, New York

Dear Marian:

I have been so involved with our new exhibition that I delayed my note of thanks for your cooperation in lending us the six pictures for the previous exhibition. Three of these have been returned, and three have been sold.

That isn't a bad record, is it? The show was a great success and I am most grateful for your losss - and your usual cooperation.

Best regards to you and Dan.

Sincerely yours,

MHICH

U. S. I. A.

March 16, 1961

Mr. Robert Siverd Chief, Exhibits Division Information Center Service United States Information Agency Washington, D. C.

Dear Bob:

It was such fun seeing Ruth and you again after these many months. I still remember how Ruth and I nailed down all those books in Moscow and five minutes after we turned our heads all the literature had disappeared with only the nylon threads remaining. What an experience that was, among many others.

I am grateful for the Robbins biography. He was the one, incidentally, who told me that there were two warren Robbins in the State Department and that he frequently received correspondence addressed to his namesake. I just looked up the records and found that the one I met and with whom I corresponded previously was connected with the Institute of International Education where I had appeared on a panel of three with Robert Dowling as chairman - possibly six or eight months ago. In any event that is not very important but it is somewhat amusing, and furthermore I like both Robbins very much.

I am so glad that you like the idea of the Corcoran setup and hope that something will be accomplished despite the rather lethargic response of the powers that be. I have had quite a few letters subsequently, several with suggestions that this plan be incorporated with the new so-called Arts Center, and others from a new organization to be established in Washington which is prepared to do the job in a big way, and one from a very large museum on the West Coast which offered to put up a formidable edifice for such a combined collection. Meanwhile my will and that of another collector names Washington D. C. as the number one project and an entirely different plan as number two. At this stage of the game I am going to let my executors worry about the matter if Corcoran does not some through pretty quickly. So much for that.

This afternoon I received a telephone call from Sanka Knox of The New York Times who is working on a feature article relating to American exhibitions abroad, and finally - after about two hours of conversation courtesy of the Bell System - made a date for next Monday to discuss the matter more thoroughly. Before referring her to you I thought

(more)

only nationally but internationally and I hope that my next effort at an assistant will work out more satisfactorily than in the recent past. Selling pictures no longer intrigues me and I have such more fun attending to these other matters.

Incidentally I did not know that Better Homes and Gardens was published in your home town. I just received a tear sheet from the Associate Editor Florence Byerly and was assumed at the coincidence.

And so, my very best regards. I look forward to word from you.

Sincerely yours,

ECH:gs

123 CRESCENT HILLS ROAD PITTSBURGH 35, PENNA. 3/20/61

DOWNTOWN GALLERY MISS HALPERT:-

IN RECENT CORRESPONDENCE WITH GEORGIA

O'KEEFE, SHE HAS STATED THAT YOU ARE HER

DEALER-

WOULD YOU BE KIND ENOUGH TO SEND ME INFORMATION ON HER PAINTINGS NOW AVAILABLE?

Caul S. FARRINGTON

March 28, 1961

Mr. John Dillehay, Director The Junior Art Gallery, Inc. 301 Library Place Louisville 3, Kentucky

Dear Mr. Dillehay:

As Mr. Myron Bell is no longer associated with this gallery I am furnishing the information you requested in your letter addressed to him on March 8th.

Fortunately the damage was not very serious and we have received a bill for the sum of \$38.00 for the repair of the frame. I am sending you the statement for that amount which can be referred to your packer.

Thank you for your attention.

Sincerely yours,

KOH: gg

LAN. Baltonia Md.





THIS SIDE OF CARD IS FOR ADDRESS

Mrs. F. G. Halponte The Osenham Galley 32 F. 51 lt 51. N.Y. 22, NY.

March 27, 1961

Mr. Jerrold Loebl Loebl, Schlossman & Bennett 333 North Michigan Avenue Chicago 1, Illinois

Dear Mr. Loebl:

It was so nice to hear from you again.

I like your idea of bringing coals to Newcastle and of course will take care of the framing and shipping of Abe's lithograph entitled ELOHIM. Someday it would be a very nice idea to send an exhibition of Abe's paintings - especially those dealing with religious subjects - to Israel, At a party we had recently for a very talented sculptor by the name of Alfred Duca one of our guests excerted Madam Eban, the wife of the former ambassador from Israel. She talked at great length about the American exhibition organized by the Whitney Museum, shipped by the American Federation of Arts, and financed by Jack Lawrence and a few of his friends, indicating with great anthusiass how powerful its effect was on the record number of visiture. This was a cross-section of American art and had nothing to do with thematic material, but I still think that an Abe Rattner solo exhibition would be a brilliant success. As a matter of fact I am having lunch with Karl Kats on Tuesday and may suggest this to him, but I know that any such project will have no support (financially) from any official organization in America. Perhaps we can jointly think of a "friend" to finance such an idea.

I'm sorry to have deviated from the original request but I can assure you that the picture will be sent on simply framed and with a card incorporating the statement cited in your letter. I will advise you when the shipment is made. Incidentally it would be such simpler and far less expensive if the frame were omitted. We could have the print nicely matted and most presentable. I am sure that Mr. Ben_Ami can find someone to take care of the framing, obviating a creting job required for protecting the glass and all the involved shipping regulations related to any foreign air freight shipment which requires quantities of official papers, etc. Won't you please consider this matter and advise me immediately so that we can make corresponding arrangements! My very best regards.

Sincerely yours,

March 25, 1961

Mr. William P. Campbell Assistant Chief Curator National Gallery of Art Washington 25, D. C.

Dear Mr. Campbell:

I do hope you will forgive me for being so dilatory about the Harnett matter. For one thing I have been traveling on a lecture tour and have not had a moment in between. In addition all my material on Harnett is in a vault with a complege manuscript and of course all the documents.

Now I can give you the information you requested, plus.

- 1) The title MY GEMS, like many others, was probably one I affixed to this painting, but in each instance when I "invented a title" it related to some specific source which served as a suggestion. In this instance I cannot recall the source. Thus it would be best to list it as a "given title".
- 2) The painting was purchased by me in June of 1939. It was one of a large group of Harnetts formerly owned by W. J. Hughes, (a close friend of the artist). The purchase was made from Hughes Jr. (son) who had inherited the collection. Included in the purchase was a very interesting framed document which contained a photograph of the artist together with an original letter from him to Hughes. A photostat of this document will be mailed to you shortly.

Shortly after my acquisition of the collection I purchased from the son of William A. Blemly (also a friend of Harnett) the painting entitled PROFESSOR'S GLD FRIENDS, 1891, and a scrapbook maintained by Blemly on the life and work of Harnett. On page 59 of the scrapbook a reproduction of MY OFMS appears, and on page 87 there is a blumprint of the same picture, but neither lists a title. The same scrapbook contains the Thomas Birch & Sons catalogue of the executrix's sale held February 23rd and 24th, 1893, at the sales gallery in Philadelphia. This sale included not only a group of drawings and paintings by Harnett, but also various objects which he had used in his paintings, including the "Roman lamp" (no.69) and "antique pitcher" (no.71), both used in MY GEMS.

(more

I sold the painting to Mr. Richard Loeb in January, 1942. He was a very active collector, but when he moved to Ghile and decided to use it as his permanent residence he decided to give up his collection and I repurchased this painting immediately in addition to other works of art he had. The sale to the Estional Gallery was made shortly thereafter.

Mr. Walker will be welcome any time to examine the documents which I am hoarding and will turn over to the Archives of American Art eventually. Meanwhile I am enclosing two catalogues, one originally published when my rediscovery was announced, and the other of the Centennial Exhibition held here in 1948. The forewords incorporate considerable information. Incidentally the 1938 exhibition toured a number of museums including Detroit, Chicago, San Francisco, Kansas City, and Portland.

Sincerely yours,

Miliga enclosures

P.S. I would suggest that Mr. Walker advise me in advance whether and when he would like to come in so that I could have the material on hand.

great

Mr. Charles Alan Alan Gallery 766 Madison Avenue New York, New York

Dear Charles:

I have been so busy with the preparations for the current exhibition that I delayed my note of thanks to you for landing the two paintings for our Aquamedia exhibition. These were returned to you several days ago.

Never did I dream that any plan of mine could become so thoroughly involved. I am referring to our several discussions. There should be a law about lawyers who find so many giamicks in what appears to be a very simple matter. The giamicks Fred Baum discovered and seem legitimate have to do with the 32 East 51st Street Corporation and moreso with the gallery inventory. If you can spare an evening to have dinner with me this week perhaps we can discuss this more fully and possibly find a simpler solution, that is if you are still interested in the project. Won't you please let me know?

Best regards.

Sincerely yours.

BOHtge

Mr. Herris Prior, Director American Federation of Arts 1083 Fifth Avenue New York, New York

Dear Harrist

Recalling that there are now rules and regulations regarding the reproduction of works of art, I am writing to ascertain what decisions have been made in connection with such organizations as the American Institute for Research which writes a gather double entendre letter stating that the project is being carried out under the sponsorship of the United States Office of Education and later (paragraph 4) casually stating also the possibility of publishing the material "formally either by us or by a publishing company".

Not being an educational institution myself, I am getting a little bored with all these requests and hope that you have among your rules and regulations some statement about this kind of program. What I want to know basically is how American the Institute for Research is, or rather how official is their status.

Many thanks for your help.

Sincerely yours,

Rillson

Mr. Fred Friendly, Executive Producer C.B.S. Reports Columbia Broadcasting System 485 Madison Avenue New York, New York

Dear Fred:

As a private citizen and gainfully employed I suppose I should mind my own business, particularly since Kernedy has not gotten around to fixing working hours for art dealers.

However, last Saturday I set Mond. Hoessein Bin Enas, an artist from Malaya who is here on I suppose what is called a goodwill tour with the sponsorship of the Asia Society. While Saturday is one of our very busy afternoons I devoted three or more hours to him and found Mr. Howssein most intelligent and knowledgeable, with an swid desire to learn comething about the functioning of the art world. I believe, although I forgot to ask him, that he is the first representative of that country to be a guest of the U.S.A. in whatever capacity, and it occurred to me that he might be excellent material for an interview after he has some further contacts with the art world which seems to fescinate him considerably. It would also give him a warmer feeling about us since his itinerary which I saw does not include any direct contacts with impressive personnel in places like Chicago, San Francisco, and Los Angeles. I believe he is leaving for Washington on March 25th but can be reached meanwhile at the Asia Society at 112 East 64th St., New York 21, (telephone PL 1-4210, ex. 16) through Ronald Freelander, Associate Director of the Society.

I know I should mind my own business but I know how important these contacts are from my experiences in Moscow, and am infringing on you only because I feel it is really important. Insidentally it might be wonderful to have him meet Ed Hurrow while he is in Washington where he has one rather dull contact (confidentially). And so cheerio.

Sincerely yours,

FOH sga

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be samened that the information may be published 60 years after the date of sale.

March 29, 1961

Mr. Warren Beach, Director The Fine Arts Cellery Balboa Park San Diego, California

Dear Mr. Beach:

Would you be good enough to send us at your convenience a photograph of the Stuart Davis painting entitled COMPOSITION WITH BOATS which you have in your collection?

Thank you very much.

Sincerely yours,

John Marin, Jr.

JMigs

March 23, 1961

Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Miss Halpert:

I have secured some additional contributions to The American Art Heritage Purchase Fund. Therefore, we are able to make further selections in prints, drawings, water-colors and perhaps in American folk art to add to our collection at Arizona State.

Can you make some suggestions and send photographs and prices?

Sincerely yours,

Paula R. Kloster

Paula R. Kloster

Curator and

Professor of Art

PRK/wb

nor to postuning anomato i regioning state detection, securchers are responsible for obtaining written permission with both actid and purchases involved. If it cannot be stabilized after a reasonable search whether as artist or archaect is living, it can be assemble that the information say be published 60 years after the date of sale.

March 16, 1961

Mr. Alfred Duca 55 Chastnut Street Boston, Massachusetts

Dear Mr. Ducas

Congretulations to you. We have just received ward of your first one-man show in New York at the Downtown Gallery and we are proud of you.

It is good to see the name of Pratt Institute on the exhibition announce

With kind regards and best wishes,

Yours faithfully,

Albert Christ-J

les. Edith G. Halpert

Saich. One of am Students -Good - Thomas - I one

March 16, 1961

Mr. Theodore Frost 25 Burr Farms Road Westport, Connecticut

Dear Mr. Frost:

Thank you for your latter. I appreciate your very prompt raply.

When you are next in the neighborhood I hope that you and Mrs. Frost will drop in and see some of the other examples by Zorsch which will fit in with your budget. I am sure that you will find something which will please you.

It will be nice to see you again.

Sincerely yours,

ECH+gs

FELIX LANDAU GALLERY 702 N. La Cicaces

March 17, 1961

Los Angeles 46, California

Ocympia 2-1444

Dear Edith:

Thank you for your check, for the Zajac Bound Goat. I am enclosing my check for \$752.80 on account. In regard to the consignment memorandum of March 8th, there are a number of items to discuss;

- 1) Lute and Molecule #1 is still on hand, while #2 was sold. I wrote a card at the time of the incorrect billing to Lawrence, but nothing was ever done about it. Please make the change and credit me for the difference.
- 2) The following items have been sold and should be billed.

1 B.46 Marin, "Cap d'Oro",

1 B.126 Marin, "St. Paul's, New York to Resolf 20

Shahn, Pleiades, 21

Please note that the "Cat's Cradle" was sold at the original price.

I do hope that you manage to get away to Hawail and that we will see you out here, en route.

Warmest regards.

Sinderely,

melhoment

P.S. Please check and see if we also should not be accounted for 1 "Supermarket" in color. It is on hand here, and I do not think we ever paid for it.

MRS. Edith GREGOR HALPERT

The Downtown Gallery 32 East 51st St.

New York 22, N. Y.

PL: gn

encl.

Cable / GALLAND

Merch 16, 1961

Mr. Arnold W. Gordon 1570 Chapel Street New Haven 11, Commestiont

Dear Mr. Gordon:

On my return from a lengthy trip in the Midwest I found your letter together with the check for the Kuniyoshi drawing.

Unfortunately I must report that the watercolor of "The Gow" which was reserved as I advised you during your visit was claimed the following day and is therefore no longer available. If anything of this type appears I shall certainly communicate with you promptly. Meanwhile I hope that you will pay us a visit when you are next in New York. My very best regards to you and Mrs. Gordon.

Sincerely yours,

EHtes

March 24, 1961

Reverend Edward L. Foster Director, North Alabam Missions 3160 Highland Drive, South Birmingham 5, Alabama

My dear Reverend Foster:

Thank you for your letter.

Indeed we shall be delighted to cooperate with you in your plans for the second annual exhibition of "Religious Art in Homes", and especially so because it will benefit both white and Negro churches of North Alabama.

I am enclosing the titles of the paintings that are available and within the next few days photographs together with biographical data will be mailed to you. If a catalogue is to be published would you be good enough to send us two copies, one for our files and one for the artist who is now residing in Paris and for whom we are retaining such material awaiting his return in the near future.

Good luck with your exhibition.

Sincerely yours,

Down of the state of the state

March 24, 1961

Mr. Carl S. Farrington 123 Crescent Hills Road Pittsburgh 35, Pennsylvania

Dear Mr. Farrington:

Thank you for your letter.

Yes, we are sole agents for the work of Georgia O'Keeffe. and have a cross-section of her work dating from 1916, and at the moment through 1960. We have just received her new paintings and a group of drawings which will be presented in a one-man show opening on April 11th, and continuing for four weeks, what we have inclusively. comprises a large variety of subjects and sizes. Unfortunately we do not have a catalogue with reproductions. but can forward a few photographs if you can give me some idea of the price category you have in mind. Of course it would be much more effective if it were possible for you to come to New York and call at the gallery so that we can show you the actual paintings. Perhaps you can arrange to come to her opening party to be held on the afternoon of April 10th. She will be present at the time and you might enjoy meeting her.

Meanwhile, if you will let me know your wishes in connection with the photographs we will make every effort to cooperate with you.

Sincerely yours,

EOH: ge

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchases involved. If it cannot be established after a reasonable search whether an artist or purchases is living, it can be assumed that the information say be published 50 years after the date of sale.

March 24, 1961

Mr. Walter S. Francer Francer, Reftery, Orr & Fairbank 315 James Street Geneva, Illinois

Dear Mr. Frazier:

On January 23rd, we sent you two catalogues (Rattner and Davis) as well as five photographs of paintings by Tsang Yu-So.

If you are through with these would you be good enough to return them as both catalogues are out of print and we need the copies badly, and of course we always like to return the photographs to the artists.

Naturally I am eager to know whether you are making any plans in connection with these artists and would be happy to hear from you.

Sincerely yours,

EGH100

March 24, 1961

Sir John Rothenstein, Director The Fate Callery London, England

Dear Sir John:

I cannot tell you how much I enjoyed seeing you and I wish your visits to New York were more frequent.

A few days ago I talked with Lloyd Goodrich as you suggested and he advised me that any discussion regarding the Zorach sculpture has to be postponed until Hrs. Heins returns from abroad. That's that.

I hope you won't mind my Russian-American brashness in suggesting that a very delightful young pair of collectors - Dr. and Mrs. Milton Garber - call on you when they arrive in London. I believe this is their first trip to your most intriguing city, and I know that they will be thoroughly excited about the Tate Gallery and the collection. When I boasted that I had the added privilege of seeing the additional Turners on the floor below not open to the public they were most impressed and awad, and later asked whether there was any possibility that they could share this great experience. Will I be imposing upon you if I suggest that they ask for you on their tour of the gallery and have the privilege of the experience I have never forgotten?

I hope that you had great fun during your interim trips - and that I shall see you again very soon.

My very best regards.

Sincerely yours,

I shall also be very glad to follow your recommendations if I can be of any help, since I feel that this is a very important contact for the U.S.A.

My very best regards.

Mr. Kemneth Helland,

Sincerely yours,



CONTEMPORARY PAINTINGS

HOTELTRAYMORE
JULINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4:3021 - 6-1712

March 22, 1961

The Downtown Gallery 32 East 51st Street New York 22, N. Y.

Sold:

B. Shahn - "Nervous Relaxation"

\$300.

less 15% Comm. check enclosed



use het as S.P.

Prior to publishing informatio i regarding sales transact researchers are responsible for obtaining written permission both setiet and purchaser involved. If it cannot be established after a reasonable search whether an artist o purchaser is living, it can be assumed that the informationsy be published 60 years after the date of sale.

CEDAR RAPIDS. 10WA

March 28, 1961

Edith Halpert The Down foun Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

The sculpture (Zoraclis) arrived today and that completes the slignment. It should be a successful exhibit.

Everything seems in good Condition, the packing was more than adequate. There are two small chips, one on each ear of the piece titled Reclining Cat but it appears to me that they are not new. They are each about 1/16 inch deep and about 1/4 "inch in area. Incidently the dates on the enclared Receipt form covered only the festival Week. Since the other exhibit we have extends until the 22vd may we keep these until then?

Hobert Kocher

1 Evel.

ROSE ART MUSEUM

Brandels University, Waltham 54, Massachusetts

March 27, 1961

Miss Edith Halpert Downtown Gallery 32 East 57th Street New York, New York

Dear Ediths

I am stricken with chagrin and remorse, because in the frantic rush of my last moments in New York, I simply couldn't find time to stop by. I also couldn't bear to call you again and put off the meeting.

I am coming in with my wife in about ten days and, tail between my legs, I shall crawl quietly into the gallery at some point and hope you will give me an audience.

Pax, and warmest good wishes.

Sincerely,

Sam Hunter

SHIOR

fax, Dua Robb, that is!

07		P-
. (-)	EARLE GRANT 2922 NICHOLS STREET	
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researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE PLEASANT 2-4678
CAME ADDRESS: WORCART

Mrs. Edith Gregor Halpert 32 East 51st Street New York 22, New York March 23, 1961

Dear Mrs. Halpert:

Our exhibition, "For Collectors" has just closed, and I am happy to report that it was quite successful. We sold over sixteen thousand dollars worth of objects. We are most grateful to you for your help and cooperation in making all this possible.

We have shipped the objects you lent us by truck to Budworth yesterday, so you should receive them within a few days. Upon their arrival, would you please sign, date, and return the receipt so that we may cancel our insurance and complete our records.

The following objects were sold:

	Cat. Price	Commission
"The Cape, Cape Split Maine", John Marin	776.25	101.25
"Bleeding Heart No. I", Georgia O'Keeffe	931.50	121.50
"Peace"	55.00	8.25
"Standing Nude", Bernard Karfiol	207.00	27.00
"The Lobster Fisherman", John Marin	46.58	6.08
"IN IGHBEL FISHCIBERT , COM MANY	\$ 2,016.33	\$ 264.08

Checks totalling the above amount are enclosed. The commission you allowed us amounts to \$264.08. Would you kindly remit this commission to the Worcester Art Museum.

With kind regards.

Sincerely,

Kester D. Jewell

Administrator

Mrs. Louis Weinberg Jr. 745 Edgewood Road Highland Park, Illinois

were talking you said you would be interested in the Smell chart on, growth & 9 tried unawecesfully to find it in n.y. but ordered it eyon my return + was tilled for it. Alid it ever arrive? my bookseller, sand it would take 2-3 weeks - but This was many months ago. Will you let nee hear from yn? and enclose The sand . 9:4 mail it in Ilanks. Linearly, Jew Wembey Scalpture is also acceptable. Your Current show brokes entereting

8 30 Shore Kood- Ger C-10 Long Berch , L. J. n.y. mrs. E. D. Halpert The Downtown Ballery 32 East 5150 Street, new York 22, n. 4. Dead mrs. Halpert: Thank you for your letter 1) march 24th received the Juclosing diece I diricerely appreceate your courlesy and shifferstanding in the matter. Believe me it was pariful for me to do what I was compelled to as this amount to the new Hadamal Nospital in Jerusalym which is help It man give give me Greater affrece

AFA

March 27, 1961

Mrs. Richard Black, Director Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mary:

Well well! It is about time and please accept my congratulations. I am very happy about your appointment as Director of the Museum, and pleased too that you are deletrating by taking a vacation trip with your family.

I'm burning up with curiosity about the "two great Hicks" as I did not know there were any available except those owned by a consin of the family whose name I cannot remenber at the moment. As for the Cooperstown girl I can tell you frankly that about two years ago in an exhibition which included a section of my collection I was offered \$3500 for this gal, and that was before there was any indication that so important an attribution would be made subsequently. However, knowing as you do how I feel about the Williamsturg Collection, despite the disagreeable experience of some years back, I would let it go for \$2500 and substitute the Sheffield pair in the group I plan to give away untimately. If you like, I will send this on to you together with the Abreham Lincoln "in the wood", the latter for your exhibition. I will do so almost immediately - or as soon as I receive word from you.

Despite the changes in your plans I hope that you will leave time for a visit with me. I should love to see you - and do bring your family.

My very best regards.

Sincerely yours,

Montes

bhine pag

Mashington. The person to address is Ronald Freelander, Associate Director of the Asia Society. His telephone number is PL 1-4210, ex. 16.

I hope you don't feel that I am presuming, but I just had a feeling that your generosity and your overall attitude in relation to creating a friendly rapport, particularly with a country like Malaya, would make this suggestion acceptable.

My wary best regards.

Sincerely yours,

Ridian

Mr. Charles Ball 29 West 57th Street New York, New York

Dear Mr. Ball:

I hope you won't consider me a bore in writing you again about the consignment referred to in the December 23rd letter sent to you by Mr. John Brown, our former assistant director.

Since we are responsible to our artists we are obliged to follow through. I am sure you will understand.

Do come in to see the current exhibition of sculpture by Duca. I think you will enjoy it, and it is always so pleasant to visit with you.

Sincerely yours.

FIRE

measurehers are responsible for obtaining written purnission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sole.

March 28, 1961

Mr. Harvey J. Gordon 620 Sheridan Street, Apt 315 Chillum, Maryland

Dear Mr. Gordon!

The descriptions of the "lithographs" by Max Weber referred to in your letter of Merch 9th do not correspond with any prints of his I know - and we have handled his work since the 1920's. Furthermore, he has never produced an original lithograph in color. Thus it is most likely that what you have are reproductions.

May I suggest that you send these in to us so that I may have an opportunity of examining them before committing myself as to their authenticity and/or their value. The num subject matter pusses me, but in any event we can give you more information when we have an opportunity to study the prints.

Sincerely yours,

EGH : gs

March 28, 1961

Mr. Nicholas E. Brown, Director The Leicester Galleries Leicester Square London W.C. 2, England

Dear Mr. Brown!

I just realized that I did not answer your letter of February 17th and want to apologise for it. April, 1962 seemed so far away - and is - that I just process-tinated.

Of course we will be very glad to send you another exhibition of Shahn's graphic work including as I hope a good many drawings.

A large one-man show of Shahn's work is being organized for a tour through Europe starting at the Stedelijk Museum in Amsterdam and continuing to several other countries. I don't know at this moment whether England is included, but Porter McCray of the Modern Museum is sending me the itinerary very shortly. In any event there should be no conflict whatsoever, but on the contrary the graphic show should be a stimulating supplement. By that time also I expect we will have a number of new serigraphs and probably a good many drawings as Shahn has been concentrating on painting for the past six months and as a rule alternates with a period of graphic work in all media for an equal period.

It was very nice seeing you, and I look forward to another visit in the near future.

Sincerely yours,

BOHLOS

OFFICE OF LOUIS E. RUDIN VICE PRESIDENT

March 20, 1961

The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Good morning ...

On March 4th, my wife and I bought a Morris Graves painting from you. I would be grateful if you could tell me when we can expect it. If it has not been shipped already, will you hold it until after April 4, since we expect to be out of town.

We enjoyed visiting your gallery and meeting you all. We would be pleased if you would put us on your list to receive any announcements you send.

Sincerely,

LER: EK

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a responsible search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sole.

Jecob Locks President

Secretary

Frank H. Schaffer

Engene J. Schway Vice President

George J. Rutman Vice President

Bernard Sweet Tressure



LIGHT OF GOD

Herman M. Cohen D.D.



Bernard S. Ruskes Rebbi

Ben G. Nosowsky Cantor

Robbi Zvi Dorshawitz Dir. of Activities

Rebbi Emerites



Water James March 28, 1961

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Under separate cover I am returning this print. A check is in the mail for the other two, which I am keeping.

Cordially as ever,

Rabbi Bernard S. Raskas

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TITAL HOUSE &

with the same of the same of the

1 1 2

March 21, 1961

Mrs. Richard Black, Curator Abby Aldrich Rockefeller Folk Art Collection Williamsburg, Virginia

Dear Mary:

You were a doll to send me the two packages of greeting cards. They are really very handsome and I intend to hold on to them rather than send them out as get well or birthday cards. Do these comprise the entire collection of reproductions you have made? If not I should like to buy the balance for my records.

Incidentally it didn't occur to me to suggest in my previous letter that we can send down the girl from Gooperstown for consideration and for examination if you wish, Mince we are hanging or rather using very little of our material. Or if you prefer to wait until you come to New York let me know in advance please as the painting is in my private storeroom in the warehouse and will have to be removed for transfer to the gallery.

I hope to hear from you shortly.

Sincerely yours,

MH:gs

Prior to publishing information regarding eaker transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it connot be entablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information purchaser is living. It can be assumed that the information

STEINBERG & PATTERSON

25 BROAD STREET

NEW YORK 4, N.Y.

HARRIS B, STEINBERG ARCHIBALD A, PATTERSON SARBARA A, LINCEMANN JOHN G, LIPSETT CABLE ADDRESS
"BOREELAW"

TELEPHONE
WHITEHALL 4-8900

March 22, 1961.

The Downtown Gallery, Inc., 32 East 51st Street, New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for the revised valuations.

As you request, I am returning the receipt for

the "Tobey".

Many thanks.

Sincerely,

HBS:am

Enc. 1

tior to publishing informatio progarding sales transactions, mearthers are responsible for obtaining written permission ten both artist and parabaser involved. If it cannot be subhished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information any be published 60 years after the date of tale.

WOODSTOCK

VILSTER COUNTY, N. Y.

mar 16

Dean EdithThanks for the checks,

You see I am nearly broke

After two months in

California mostly

Hollywood. Ley Key
Top V Kinen-

Thu Cassalo

Mise Bernice Kandel Bernice Kandel and Associates 3620 Tolland Road Cleveland 22, Ohio

Dear Miss Kandel:

Thank you for your letter.

While we should be very glad to cooperate with you, I am not quite certain as to what type of material you have in mind for your Art Festival to be held from October 7th to 10th.

Since the exhibition is to be held in a temple I am led to believe that work dealing with religious themes is essential. If it is merely a general art exhibition similar to those held in suscemes throughout the country, we are not prepared to submit to a jury of selection, as all our artists have passed that era many years ago. It is customary for these artists to be invited by the management of the end of the packing, shipping and insurance expenses paid, etc.

Thus if you will communicate with me by return sail I shall be glad to carry on accordingly.

Sincerely yours,

KOHTO

Dr. and Mrs. John A. Cook 130 East End Avenue New York, New York

Dear Margaret and Johns

Life is so heotic in the gallery that my thank you note is rather delayed.

I need not tell you how grateful I am that you agreed to lend us the Ben Shahn painting for our Aquamedia show. Also I need not tell you that it was a leading light of this event, and as you know the red star made a number of visitors most unhappy - but I am happy that you own this outstanding painting.

Do come in soon. My best regards.

Sincerely yours,

EGH: es

Prior to publishing information regarding sales traditioned, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CLASS OF SERVICE

This is a fest message unless in deferred character is indicated by the proper symbol

WESTERN UNION

TELEGRAM

8F-1201 (4-60)

DL=Day Letter
NL=Night Letter
LT=International
Letter Telegram

The filing time shown in the date line on demestic relegrants is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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1961 MAR 20 AM 11 25

L PVA005 PD PROVO UTAH 20 830 A MST
EDITH TREGOR HALPERT
DOWNTOWN GALLERY 32 EAST 51ST NYK
WILL HOLD PLACES FOR ABRAHAM RATTNER PICTURES PLEASE SHIPP

J ROMAN ANDRUS ART DEPT BRIGHAM YOUNG UNIVERSITY

March 25, 1961

Mr. Edward Kennedy 57 Nahant Street Lynn, Massachusetts

Dear Mr. Kennedy:

Since we are agents for the work of Kuniyoshi your letter inquiring about his painting entitled CHILD has been referred to us for reply.

I regret that we can give you no information about possible reproductions of this painting, but since it is owned by The Whitney Museum of American Art I might suggest that you get in touch with them. The Museum's address is 22 West 54th Street, New York, New York.

We appreciate your interest.

Sincerely yours,

Gratia Snider

Mrs. Edith G. Halpert, Director The Bowntown Gallery March 28, 1961 Page 2

is a great demand for art, and a certain cross-section of the people with the ability to pay. You might be interested in looking in through the Helena Rubinstein Museum and see what could be done.

Kindest personal regards.

Sincerely,

errold Loebi

JL:ss

Prior to publishing information regarding toles transactions, rescarchers are responsible for obtaining written permission from both artist and perchaser involved. If it caumet be established after a reasonable search whether an artist or purchaser is living, it can be assented that the information may be published 50 years after the date of sale.



March 22, 1961

To: The Downtown Gallery

32 East 51st Street New York, N.Y.

Terms: 16 2/3% discount

On Consignment:

	2027		
7			Sales
Artist	Title	Medium	Price
Alfred Duca	Mythological Animal	Bronze	\$ 350.00
и.	Draped Figure	Ductile Iron	500.00
	Pegasus	Bronze	25,000.00
LI LI	Crucified Man	Ductile Iron	6,500.00*
n	Adem	11	3,000.00*
TI.	6-Flower Merchant	Bronze	250.00
rı	7 Bear	Monel	250.00
्रभ	Indian Boy	Bronze	1,000.00
11	4 The Winner		350.00 -
Ħ	Sprite	If .	500.00
17	Riddle	391	250.00
H	Swamp Warrior	Ħ	600.00
н	King David	H	1,500.00
🧼 n 🤏	Stallion	11	1,200.00
91	Warrior with Upraised Shield	lt .	5-600.00
6 H - V	Horse	Stainless Steel	
N 11	Stoic	31	300.00
H C	1 & Survivors	Bronze	3,500.00
н	Albert Schweitzer		2-1,500.00
10	Family Group	Stainless Steel	
11	Trick Horse	11	800.00
u .	Bell Ringer	Bronze	600.00
	901 1545-00 26 1906 1509 000 00 11 040 0		

March 22, 1961

Mr. Carl Mall Art Department Bowling Green State University Bowling Green, Ohio

Dear Mr. Hall:

I must apologize for being so tardy in my reply to your letter which was inedvertently mislaid during my absence on a lecture tour.

The information you requested appears below.

Currently and Alfred Duca through April 6 One-man exhibition of sculp-ture

April 11 - May 6 One-men exhibition of recent paintings by Georgia O'Keeffe

A catalogue of the former is enclosed, and the O'Keeffe catalogue will be malled to you when it comes off the press.

I look forward to seeing you during your visit.

Sincerely yours,

EGH: ge

An 3/19

March 20, 1961

Art In America 635 Madison Avenue New York 22, New York

Dear Mr. Bower:

In looking through some of my correspondence I find a copy of a letter addressed to you on January 28th by my ex-assistant requesting that you return to us the color plates and progressive proofs of the Niles Spencer painting entitled TWO BRIDGES.

Have you had an opportunity to locate this material? We are eager to return it to our archives for future use.

Sincerely yours,

Miton

108 Nacogdoches Street . San Antonio 5, Texas

March 27, 1961

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

We are sorry that we have been so remiss in our attention to the return of the Shahn prints.

We wish to keep them in the gallery and are sending you a check for the purchase of:

Lute and Molecules #1 @ \$175.00 less 15% Mask @ \$110.00 less 15% \$148.75 93.50

Thank you for your patience. We greatly appreciate your sending the prints to us.

Sincerely Yours,

Alice Stewart

Julle 3/29/6,

rior to publishing information requiring sales transactions, essentibers are responsible for obtaining written permission room both artist and parchaser involved. If it cannot be stabilished after a reasonable search whether an artist or surchaser is living, it can be seamed that the information may be published for years after the date of sale.

Merch 24, 1961

Mrs. Lillie E. Sornik c/o The Asores, Apt 610 830 Shore Road Long Beach, L. I., N. Y.

Dear Mrs. Sorniki

I am sorry that I have been so late in communicating with you, but I have been traveling considerably and haves spent little time in the gallery.

Needless to say I was quite shocked when your niece returned the soulpture. As you recall you considered your purchase very seriously and spent a great deal of time and as I recall, long after closing hours the first visit. etc., before making the final decision. In addition the gallery was involved in the expense of packing and shipping, bookkeeping, etc., but we want to be cooperative and are sending you a credit invoice.

You will note that there is a charge of 5% for the expense in which we were involved, and we are thus enclosing a check for \$55 against your \$100 payment on account.

Sincerely yours,

EGH:gs enclosures Mr. Alfred Barr Museum of Modern Art 11 West 53rd Street New York, New York

Dear Alfred:

In going through some old correspondence I find that I wrote you on October 22, 1956, asking what decision you had made in connection with Charles Sheeler's BARN ABSTRACTION which was consigned to the Museum on April 16 of that year. My secretary advised me that there is no reply in file and that the print has not been returned.

Would you be good enough to check into this matter and let me know what disposition had been made of the lithograph? Many thanks for your cooperation.

Sincerely yours,

Milan

MERMANN WARNER WILLIAMS, Ja.
DIRECTOR AND BECRETARY

March 20, 1961

METROPOLITAN 8-321

Mrs. Edith Gregor Halpert The Downtown Gallery 32 Hast 51st Street New York, New York

Dear Edith:

I am very happy that, as a result of our talk with Mr. George E. Hamilton, Jr. our President, and Mr. Corcoran Thom, Jr., our Treasurer, you will consult your attorney and have a draft of a conditional deed of gift of your collection drawn up. We will turn it over to Mr. Hamilton, who is the Counsel of the Gallery as well as the President.

It pleased me very much that you saw that, with proper modernizing, the ten E Street rooms could be converted into a series of very attractive modern galleries and that you were willing to consider them, at least as a first home, if not as a permanent one. For the erection of a new wing, as was touched on during our talk, is a complicated and involved undertaking since that area contains all the land into which we can ever expand. Therefore, the plan for its use cannot be piece-meal, but must incorporate on every level from the sub-basement up all the facilities which we shall ever require in the next century. If, for example, the air conditioning equipment is to go in the sub-basement, enough area and power must be provided, possibly, to take care of a six story building. Of course, once the plan is made, the construction does not necessarily have to carry them all out to their finished final form. Underdeveloped areas, which will eventually become parking garage, auditorium, class rooms, staff offices, shops, studios, etc., can conceivably be left in the rough. So, in many ways, it seems to me that there would be many advantages in starting with the area we now have. For one thing, we are dealing with a potentially rapidly expanding collection = drawn hopefully from many sources. How many galleries are needed now we can determine, but, how many more will be required in 1963? in 1964? in 1970? If we did build a modest" wing now, which might have to be somewhat of a compromise if sufficient funds were not forthcoming to do the ideal construction, it might be outgrown by 1963 and night even be placed where adjacent expansion would be physically impossible.

DALLAS MUSEUM OF FINE ARTS, DALLAS 26, TEXAS

March 17, 1961

Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I enclose two checks totaling \$5,000 toward the payment of \$8,000 for the painting by Kuniyoshi titled "This is My Playground". The remainder of the total due will come along in the next few weeks I hope as our annual solicitation of funds for acquisitions progresses.

I hope to get East in the next few weeks and will get by to see you to discuss a national invitational exhibition of American art we may have in the fall.

Best regards,

Jerry Bywaters Director

JB:css Enc. Prior to publishing informatio respecting value transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

College

March 20, 1961

Mr. Theodore Taussig 120 Wall Street New York, New York

Dear Ted:

As I informed you during our recent telephone conversation, my house men accidentally knocked down and broke a piece of sculpture I have had since 1952. This was a small pottery statuette of the 8th century B.C. It was found in Cyprus and at that time, or rather when I purchased it, was priced at \$150. The replacement value of this would be about \$400 today, but I suppose my claim would have to be limited to the original cost.

I have the fragments if anyone wants to examine this piece or the remains of it.

Thank you for your attention.

Sincerely yours,

PYMige

NORTH ALABAMA MISSIONS 3180 HIGHLAND DRIVE, SOUTH BIRMINGHAM 5, ALABAMA

MARCH 16, 1961

DOWNTOWN GALLERY 32 E 51st STREET NEW YORK CITY, N. Y.

GENTLEMEN:

AM WRITING TO ASK IF YOU WOULD BE GRACIOUS ENOUGH TO IN-VESTIGATE THE POSSIBLE LOAN OF ONE OR SEVERAL OF ABRAHAM RATTNER'S RELIGIOUS PAINTINGS FOR THE SECOND ANNUAL "RELIGIOUS ART IN HOMES" PILGRIMAGE IN BIRMINGHAM MAY 5-7.

SPONSORED BY CATHOLIC WOMEN OF THE ORDER OF MARTHA AS A BENEFIT FOR THE 15 WHITE AND NEGRO CHURCHES OF NORTH ALABAMA MISSIONS, THE PILGRIMAGE IS A RESPONSE OF BIRMINGHAM'S EVER-GROWING INTEREST IN FINE ART.

THE TOUR FEATURES FOUR OF THE CITY'S MOST SPLENDID HOMES--PLUS THE MISSION HOUSE -- WHERE BEAUTIFUL OBJECTS OF RELIGIOUS ART ARE USED AS PART OF THE DECOR. IT IS PLANNED FOR THE SATURDAY AND SUNDAY AFTERNOONS IMMEDIATELY PRECEDING METROPOLITAN OPERA PER-FORMANCES IN BIRMINGHAM SO THAT HUNDREDS OF PEOPLE FROM ALL OVER THE STATE WILL ATTEND.

SINCE THE BIRMINGHAM MUSEUM OF ART HAS REPRESENTATIVE EXAMPLES OF EARLY RELIGIOUS ART IN 1TS KRESS COLLECTION, IT IS THE HOPE OF MANY HERE THAT THE PERMANENT COLLECTION WILL ONE DAY BE AUGMENTED BY FINE EXAMPLES OF CONTEMPORARY RELIGIOUS ART.

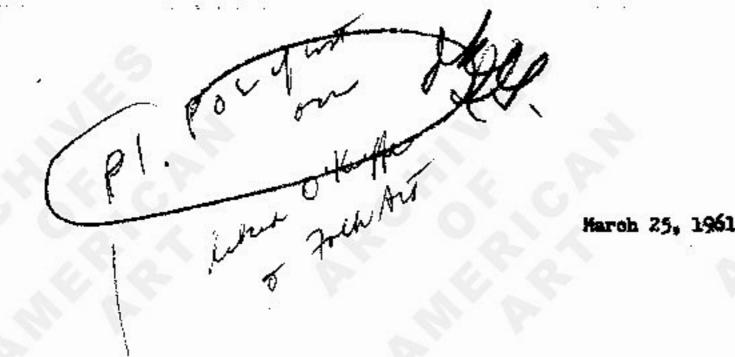
OUR DIRECTOR, MR. HOWARD, IS MOST INTERESTED IN OUR ART PILGRIM-AGE AND HAS OFFERED THE SERVICES OF THE MUSEUM FOR RECEIVING AND SHIPPING WORK ON LOAN TO US. WE SHALL, OF COURSE, BEAR ALL COSTS OF PACKING, SHIPPING, AND INSURANCE WHILE THE WORKS ARE HERE IN BIRMINGHAM.

MAY WE HAVE YOUR REPLY AS SOON AS POSSIBLE, FOR WE ARE ANXIOUS TO START PROMOTION OF THE PILGRIMAGE THROUGH THE ART WHICH IS TO BE FEATURED. WE SHOULD WELCOME, ALSO, ANY RECENT BIOGRAPHI-CAL MATERIAL ON MR. RATTNER!

OUR PRAYERS ARE FOR YOUR CONSENT TO THIS REQUEST. MAY GOD CONTINUE TO BLESS YOU IN YOUR WORK.

SINCERELY,

REVEREND EDWARD L. FOSTER DIRECTOR, NORTH ALABAMA MISSIONS



Mrs. Otto Madlener 1430 Lake Shore Drive Chicago 10, Illinois

Dear Mrs. Madlener:

When I returned from a lengthy tour in the Midwest I found your very nice letter.

When you are next in New York - and I am looking forward to the pleasure of meeting you - I am sure we can find the "right American primitive painting" which will not be too expensive for a "second" home.

Do let me know when you are plenning to come to the city.

Sincerely yours,

ROHLOW

March 22, 1961

Mrs. Donald Becker 89 Chatham Buffalo 16, New York

Dear Mrs. Booker:

On my return from a trip I found your note.

The painting by Teang Yu-Ho which was reproduced in color was borrowed by the magazine for exhibition. It should be back very shortly. To date we have not had an opportunity of showing it here, but we are planning to include this painting in the next one-man show or in a group exhibition prior to that.

For your information the painting measures 16 x 24" and 1s priced at \$150.

In addition we have a number of other examples in the gallery varying in size and in theme. If you are planning to be in New York I shall be delighted to show these to you, but if you would like to have us send the one you saw reproduced we shall be glad to forward it to you the moment it arrives from the magazine exhibition.

May I hear from you?

Sincerely yours,

EGHigs



BORIS MIRSKI GALLERY

DATES OF SCULPTURE OF ALFRED DUCA

Title	Date Executed		
★ King David	1960		
, XStallion	1960		
/ Mythological Animal	1958		
Warrior, with Upraised			
shield	1960		
- AHorse	1960		
Flower Merchant	1960		
X Bear	1960		
Indian Boy	1960		
The Winner	1960		
Sprite	1960	200	
\/ Riddle	1960		
Swamp Warrior	1960		
Draped Figure	1958		
Crucified Man	1959-1960		
Pegasus	1959		
X Survivors	1960-61		
_ Albert Schweitzer	1960-61		
Family Group	1961		
K Trick Horse	1961	- Y	
NOT PREVIOUSLY LISTED		Height	Base
Title Date Execu	nted Medium	(including base)	Dimension
Adam 1959-196	0 Ductile Iron	4511	10 1/2" x 29"
V Stoic 0 . 1960	Bronze	14 ⁿ	8" x 10"
Bell ance 1961	a ,	roke	
	e casting; Stoic is	an edition of ten.	

Do not use photograph of Stoic in your pessession as the piece

has undergone changes since the photograph.

Dates of Rockefeller Grant: Original grant - 2/1/59 to 2/1/60

Grant renewed - 2/1/60 to 2/1/61

THE REGISTER AND TRIBUNE DES MOINES 4, 10WA

FRANK EVERLY

March 24, 1961

Dear Edith:

Highway robbery in the framing business is even worse in New York than in Des Moines, and you are completely right in your suggestion that we receive the Shawn print and get it framed ourselves. I may drop in at a Sherwin-Williams paint store, buy a frame, and with the help of some borrowed paint and steel wool, frame it myself. I may even drill a few wormholes in the frame. Send the print along.

Last night we heard Arnason of Guggenheim lecture at the Art Center.

Take care of yourself. You have a lot of things to do before you turn the gallery over to any diligent entrepreneurs.

With warm regards.

Stecepely,

PE:ds

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York City, New York clor to publishing informatio , regarding sales transactions, encarchers are responsible for obtaining written permission can both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

ROSE ART MUSEUM

Brandels University, Waltham 54, Massachusetts

April 27, 1961

Mrs. Edith G. Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

I was most interested in your letter, and shall look forward to receiving the two fine paintings, by Samuel Halpert and Pierre Roy. They will both be important additions to our collection, and the Roy should be a great help in filling the Surrealist gap in our Commencement exhibition.

I was most interested in the last paragraph of your letter with the suggestion of a training course for curators, and also your possible interest in supporting, through your foundation, the catalogue for the exhibition of American art which we discussed. Let me say that the exhibition is virtually definite, and only wants scheduling and budgeting to make it a fact. If I did it, I would certainly want to make it an important and scholarly event, and would of necessity have to draw on many private and public collections to fill out the picture of "American Art Before 1920". As you know, it is a period that particularly coincides with my own interests, and which I dealt with at some length in my last book.

I am certain the show with say 50 to 80 things in it on the first "wave" of American modernism would be of great interest to a number of other museums, and we would have no trouble finding participants. At this point, it would be useful to know to what extent you feel your foundation might be able to help with the show. But perhaps we can talk about that on one of my subsequent visits to your gallery.

With all good wishes,

Yours sincerely,

SH:O

Karoh 23, 1961

Miss Margaret Sammys
Project Associate, Training and
Education
|American Institute for Research
| Will Amberson Avenue
| Pittsburgh 32, Pennsylvania

Dear Miss Sameyar

I have just returned from a lengthy lecture tour and have found your correspondence.

Within a few days you will hear from me in this connection.

Sincerely yours,

AGEL: es

in both artist and purchaser involved. If it cannot be inblinbed after a reasonable search whether an artist or releaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Mr. Edward B. Henning Assistant to the Director The Cleveland Museum of Art 11150 East Boulevard at University Circle Cleveland 6, Ohio

Dear Mr. Henning:

Thank you for your letter of March 7th - and please forgive me for not having answered it earlier. I have been out of town on a lecture tour and have just now returned.

I was very pleased to learn that The Cleveland Museum has established a plan for acquiring works for the "Contemporary Collection", and for the establishment of a gallery of rotating exhibitions.

Indeed we will be very glad to cooperate with you in this plan, and would be willing to lend outstanding examples by the artists whose names are printed below. Please let me know which of the artists interest you especially - and whether you intend to make a personal selection in each instance.

In any event, I can assure you that we will do all we can to cooperate with you in this very interesting project.

I look forward to meeting you.

Sincerely yours,

ENLERS

March 20, 1961

Mr. Kennath Holland, President
Institute of International Education
1 East 67th Street
New York 21, New York

My dear Mr. Holland:

You may recall that you were kind enough to invite me to participate in the Seminar on Soviet Arts as of last October 3rd. I remember this occasion with pleasure.

Last Saturday afternoon I spent several hours with Mr. Mohd. Hoessein Bin Enas, a visitor to the U.S.A. from Malays. He was accompanied by Mr. Charles Rhinshart, appointed as escort by Asia House, presumably the host of Mr. Hoessein.

Naturally, while Saturday is a busy afternoon in the gallery, I felt it important to devote considerable time to this visitor, I believe the first representative from Malays, and certainly in the cultural field. With his country's proximity to a very "active" locals, I feel that he should be extended a much more inclusive program than that which he showed me with very little specific contact planned with individuals who could be of help in places like Chicago and the West Coast.

Thus I am writing to you in the hope that a more constructive program and itinerary can be arranged to assist him with an educational program he has in mind, especially for the few friendly artists extant in his home country. Although I should be glad to have a dinner party for him at my home and invite some of the outstanding artists of our period to meet him and to discuss his problems and make suggestions, I feel that I might be overstepping the boundaries by so doing, and am therefore asking your advice in the matter.

Mr. Hoessein has no serious commitments and I am sure will be available if you wish to talk with him in person. He can be reached through Asia Houseast 112 East 64th St. (telephone PL 1-4210, ex.16) through Mr. Ronald Freelander, Associate Director.

(BOL4)

rior to publishing information regarding sales transactions, separchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be shallished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information are be subtished 60 years after the date of sale.

37/8/J/R

RUBIN, BAUM & LEVIN

MAX J. RUBIN FREDERICK BAUM ABRAHAM C. LEVIN

JACK G. FRIEDMAN IRVING CONSTANT BERNARD STEBEL 350 FIFTH AVENUE NEW YORK I, N. Y. LONGACEE B-2424

March 20, 1961

Mrs. Edith G. Halpert Downtown Gallery 32 East 51st Street New York, N. Y.

Dear Mrs. Halpert:

We return herewith Extension Agreement Form. Please sign your name where indicated by your initials, have the corporate seal impressed and return the enclosed to us as soon as possible.

3/24 90

JGF: dg

Yery traly yours,

March 23, 1961

Rabbi Leonard I. Beerman 258 Denslow Avenue Los Angeles 49, California

Dear Rabbi Beerman:

I recall your disappointment in not capturing for your temple the Ben Shahn drawing of MAI-MONEDES which your friend Rabbi Goldburg acquired. Several days ago Den delivered a superb painting of a religious theme, a photograph of which I am now enclosing. This has not been seen by human eye and is being held for our spring exhibition to be held early in May. But if you are at all interested and have a sugar daddy or a sugar momma I shall be glad to send the painting to you for consideration with no obligations on your part other than undertaking the expense involved in packing, shipping and insurance. Of course we will need the painting for our exhibition but there is plenty of time for the round trip between receipt of word from you and the actual exhibition date.

3500

Just to make matters more difficult I am enclosing also a photograph of Zorach's HEAD OF MOSES
another cast of which has just been delivered.
All the pertinent data in both instances appears
on the reverse side of the photographs. When you
reply would you be good enough to return the prints
to us - or better still why don't you just fly in
to New York to see the originals and get a first
hand reaction. It will be so nice to see you
again.

3500

Sincerely yours,

EGH:gs enclosures Mr. William S. Lieberman Curator of Prints and Drawings The Museum of Modern Art 11 West 53rd Street New York, New York

Dear Bill:

For a guy who organizes miraculous exhibitions, writes terrific forewords, and has additional virtues which I won't enumerate, I must say that you have an extraordinary weakness. I refer to the fact that you never answer a letter, and can prove this by pulling cut my Lieberman file which has nothing but carbon tissues, nary an original communication with your precious signature.

And so one of these days I will bring up all my records directly to your office, and while sipping a cup of coffee at your expense, will check all the consignments and note in a clear hand your replies to my previous queries. How about it?

Sincerely yours,

KOH: gs

appr

March 16, 1961

Mr. Jerome Grantenstein 21 Abiguil Street Woodmont, Connecticut

Dear Mr. Grantenstein:

Mr. William Zorach has just delivered to us another cast of the Head of Moses. The price he listed for this later cast is \$3500, and therefore I can give you that valuation as a minimum for the first casting you purchased from us of this example by Zorach.

I trust that this information will be of assistance to you in determining the current figure.

Sincerely yours,

MH1 gm

DOWNTOWN GALLERY

Painter

Painting

Devis, Stuart

Pad #2

Sheeler, Charles

City Interior

Sheeler, Charles

Windows

Prior to publishing informatio i regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1961

Mr. Joseph L. Tucker 1830 Bostmen's Bank Building St. Louis 2, Missouri

Dear Mr. Tucker:

With all the activity in the gallery I have not had an opportunity to answer a good many of the letters other than the most urgent.

This explains my late acknowledgment and my expression of regret that you and Mrs. Tucker did not return to the gallery before leaving New York.

It occurred to me that it might be wise to drop you a note about our plan to have an exhibition of paintings by Georgia O'Keeffe which will open early in April. Needless to say we are delighted to have an addition to our rapidly waning inventory of her work. Also it occurred to me that during the exhibition there will be an extension of interest, and so I think it would be wise for you to take some action about her painting - one of the outstanding examples in her career - if you are still interested in acquiring an example of her work. The same holds for Arthur Dove whose paintings are avidly sought by museums and in time will also be unavailable.

This is not pressure salesmanship but I felt that you and Mrs. Tucker really responded to these two paintings and thought I should write you accordingly.

It was so nice seeing you. My best regards.

Sincerely yours,

March 24, 1961

Callery #10 Ridge and Main Streets NewHope, Pennsylvania

Gentlement

Because we are running short of the Ban Shahn serigraphs, I am checking through our consignment records and find that you still have PLEIADES and THE MASK which you borrowed on Bovember 9th, more than four months ago.

Unless these prints have been sold would you be good enough to return them to us at your earliest convenience? We shall be grateful for your cooperation.

Sincerely yours,

ECH 1 ga

Prior to publishing information regarding sales transactions, resourchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether as artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1961

Mr. Frank Eyerly 231 42nd Street Des Moines, Lows

Dear Frankt

I englose our bill for the Ben Shahn serigraph entitled MASK. However, I remembered that you wanted an identical frame, and since Shahn attends to the framing of his "samples" was obliged to wait until a few days ago to ascertain where he had it made. When I discovered that it was the handiwork of the artist himself I sent the original to our framer, and much to my astonishment learned that it would cost a minimum of \$75 to duplicate this. Since this is obviously a ridiculous price for a print I canceled the order.

Don't you think it would be best if I sent it to you as is? It occurred to me subsequently also that a glassed picture requires a wooden crate. This would necessitate shipment via Reilway Express with insurance and whatnot and would entail much additional expense. Thus I think it best to send it to you in the regulation tube via parcel post. I am sure that a local gallery can attend to the framing at a very limited cost; don't you agree with me?

As soon as I hear from you stating your wishes in the matter I shall arrange for the delivery.

It was so nice to see you and Jeannie. I am sorry that I got involved with a museum director during your visit, but I had forgotten that he had a prior engagement with me and had to make a plane shortly after.

My tapering off process is now coming along very successfully. I cannot recall any period when I was so tied up and so much. As a matter of fact this is Sunday and I as at my ediphone at the unholy hour of midnight and with a large file of correspondence still facing me. Somehow a good deal of my time is taken up with a good many foreign visitors, and while as far as business is concerned it is a complete waste of time, I feel very strongly that it helps to build up an international rapport. We have become an information bureau, not

(more)

Mrs. Ralph F. Bedts 1110 Bolling Avenue Borfolk 8, Virginia

Dear Mrs. Bedte:

Thank you for your letter of March 6th - and forgive me for not being more prompt in my reply, but I have been out of town for the past week.

Since we handle neither Milton Avery nor Morris Graves I am afraid that I can be of little help to you. On the other hand if you would like to send me a photograph of the Avery perhaps I can make the necessary contacts to help with the transaction.

Sincerely yours,

EOHige

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of take.

P.O. Box 645 Santa Fe, New Mexico March 24, 1961

The Downtown Gallery 32 East 51 Street New York, New York

Dear Sirs:

I am writing to ask if you can give me some information in regard to an oil painting which I own. It is an oil and was evaluated several years ago, in Rochester, New York, as being painted by John Marin, the American artist.

It came into the possession of my family in 1909 and has been with us ever since. I believe Marin was abroad from 1905 to 1908 and from 1909 to 1910. It is $10\frac{1}{2}$ high by $13\frac{1}{2}$ wide, inside the frame. It is painted on canvas, in excellent condition, and there is no notation on the back, only the signature "Marin" in the lower right hand corner. My family called it "The Bridge of Sighs in Venice". I enclose a photograph in color.

Since you handle Marin's paintings, I thought possibly you could (1) authenticate it for me or tell me where I could write to have it authenticated; (2) tell me, if it is a genuine Marin, where I could find a market for it. I would be willing to sell it if the price offered for it is sufficient to warrant what I think it might how be worth.

Sincerely,

(Miss) Mary Bennett

Encl.

Mr. Jerry Bywaters, Director Dallas Museum of Fine Arts Dallas 26, Texas

Dear Jerry:

Many thanks for the two checks you sent toward the payment of the Kuniyoshi painting entitled THIS IS MY PLAYGROUND. The exhibition at Boston University closes shortly and I am requesting that this painting be shipped to you directly to save time and effort.

In rereading your letter I have a picture of you standing on the steps of the Museum with a tin cup in your hand colleiting funds for your annual acquisitions. Don't forget to wear dark glasses. You will find it far more effective.

I am so glad that you are planning to come to New York very shortly. Please let me know more or less specifically so that I can make arrangements for a dinner party when we can all get high and sing the national anthem now that American art is "in".

And so chesrio. I'll be seeing you soon.

Sincerely yours,

BOHtes

March 27, 1961

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Just received your letter today. By all means, send in the card. In fact, I didn't know that there was another card in addition to the one that you sent to me.

No, I didn't buy a single thing abroad. As you probably know, Lynne gets married in June, so I am saving all my money to pay for the wedding.

I am long past due about coming East, and I will have to do something about correcting it. In the meantime, everything good.

Fondly,

2629 South Dearborn Street Chicago 16, Illinois Prior to publishing information regarding whose transactions, reasonables are responsible for obtaining written permission them both actist and purchases involved. If it cannot be established after a responsible smeach whether an actist or perchases is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing informatio i requiring sales transaction measurches are responsible for obtaining written parmiss from both artist and parchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pays be published 60 years after the date of sale.

MATHIAS KOMOR

FINE ARTS - ANTIQUITIES

19 EAST 71ST STREET

NEW YORK 21, N. Y.

TRAFALGAR 9-3840

KOMOR NEW YORK

March 21,1961

Mrs.Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

I am distressed to hear that your fine little Cyprus terracotta rider has been broken. At present I have nothing of this type here but of course as soon as one comes in, I shall be glad to telephone you and tell you about it. There are however many other fine works of art now in my hands and I hope that you will find it possible to come andees them one day soon. Except for the first week of April, I shall be here every day.

Looking forward to the pleasure of seeing you here, I am, with my best regards,

Yours sincerely,

Mathias Komor

THE CLEVELAND MUSEUM OF ART

CLEVELAND 8. OHIO CABLE ADDRESS, MUSART CLEVELAND SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFLELD 1-1940

March 22, 1961

Miss Edith Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Miss Halpert:

Many thanks for your good letter of March 16th. You will be hearing from me shortly.

Sincerely yours,

Edward B. Henning

Assistant to the Director

RBH: AW

March 22, 1961

Mr. Gordon Runshaft 200 East 66th Street New York, New York

Dear Mr. Bunshaft:

About a week ago I sent you a outalogue of the one-man show of aculpture by Alfred Duca who has on view twenty examples of his freestanding sculpture. We also have a photographic record of some architectural sculpture commissions which I should very much like to show you with the hope that you would find this artist of interest in relation to future projects.

Won't you come in at your convenience while the exhibition is surrent? I am very eager to have you see the work of this very exciting artist - and it is always so pleasant to visit with you.

Sincerely yours,

EGH: 25

Florence V. Cannon Mrs. Philip Klein Elizabeth Mongan Mary Mullineux

Elizabeth Mongan Mary Mullineux Berthn von Muschzisker Carl Zigrosser Honorary Vice-Prezidenta

Caroline N. Murphy Treasurer

Hester Cunningham Recording Secretary

Ethel Ashton Dorothy W. Huston Corresponding Secretaries

Stella Drabkin
Edytho Ferris
Arthur Flory
Abraham P. Hankins
Bernard A. Kohn
Samuel Maltin
Helen Slegt
Paul Shanb
Benton Spruance
Cotneil

Zuant 21, 1961

Dear Mis Halpert,

The Some Waller Award was given at The American Color Print Society Annual This year to Herry Krug of Kauses for a serigraph celled shore Bird It is a rich colorful print which has a five emborred quality and has aroused considerable enterest in The exhibition. So usual The print will be placed in The ACPS Collection at The Philadelphia Museum of Art. Theo years show was Relacted by a pury composed of Lena Bur. Sam martin and Lomes Vicaulas and was one of our beet. Each year theo exhibition Reams to improve because of the increased enterest in print making during recent years and also because we are one of The very few open greened shows of this kind, so of course we receive a large group of top entres from which to extent. I home That sometime when you are con Philedelphos you will be able to see these pronto of the mucacion. we are very glad to be able to offer the our cure it has become a real incentive for printmakers to entruit their work.

PHILADELPHIA 3, PENNSYLVANIA

March 21, 1961

Mr. Ronald Freelander
Associate Director
The Asia Society
112 East 64th Street
New York 21, New York

Dear Mr. Freelander:

As you probably know, I had the pleasure of meeting Mr. Hoessein last Saturday when he was accompanied by Mr. Charles Rhinehart.

At that time I mentioned that I would write to several contacts which I considered important for Mr. Hoessein. These are listed below. In each instance I suggested that contact be made with Mr. Hoessein through you so that appointments if any could be made to fit in with the schedule you planned.

Mr. Kenneth Holland, President Institute of International Education 1 E: 67th Street, N. Y. 21, N. Y.

Mr. Fred Friendly, Executive Producer C. B. S. Reporte, G. B. S. 485 Madison Avenue, New York, M. Y.

Mr. Warren Robbins 530 Sixth Street, S. E. Capitol Hill, Washington, D. C.

Mrs. Gustav Boke 3460 Kachinani Drive Honoluly, 17, Kawaii

If I can be of any further use, please do not hesitate to call on me. I hope to meet you at the remaintion next Tuesday.

Sincerely yours, NYA SI

March 21, 1961

Dr. John R. Esterly Johns Hopkins Hospital Baltimore 5, Maryland

Dear Dr. Esterly:

Thank you for your letter.

Yes indeed, we know the watercolor you had in mind, one of the two rather similar in style and dated the same year. As you may recall, I noted both ititles and found the record for identification.

As I advised you originally, it is not necessary to make full payment immediately. If you would like to send a check as a down payment and continue at your convenience this will do very nicely. If you would prefer to wait for the former it will also be satisfactory.

The Stuart Davis which you saw during the Christmas exhibition has been sold, and we have nothing of that type available. Unless I am mistaken it was one entitled SKETCH FOR A MURAL with a design similar to that reproduced on the cover of the catalogue published by the Walker Art Center in conjunction with a one-man exhibition held there adsent on to the Whitney Museum subsequently. In any event when you are next in New York I will be glad to show you what we have by Davis. It will be nice to see you and Mrs. Esterly.

Incidentally, before shipping the Marin to you may I suggest that you add this painting to your insurance policy as ours does not take in transportation overage. The moment you advise me that the picture has been protected under your policy the shipment will be made to you. Meanwhile the invoice is enclosed. Best regards.

Singerely yours,

March 28, 1961

Mr. R. T. Eldridge Folsom Engraving Company 212 Summer Street Boston 10, Massachusetts

Dear Mr. Eldridge:

I cannot tell you how terribly embarrassed I am about the outstanding bill.

As you know the entire job was commissioned by a client who agreed to pay for the plate and for the printing as well as for the original painting. To date we have been unsuccessful in getting any response from him whatsoever, but if he makes no payment by the first of the month we shall assume the responsibility and our check will be mailed to you at that time.

This is a very unique experience in our career as we have never had occasion to receive a demand for payment before and this is true of our career of 34 years.

Sincerely yours.

Will a see

Prior to publishing is formation regarding sales transaction researchers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be established after a reasonable search whether as artist or psechaser is fiving, it can be assumed that the information may be published 60 years after the date of rate.

THE MUSEUM OF MODERN ART

NEW YORK 19

17 WEST 63-6 STREET TELEPHONE, CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

DEPARTMENT OF MEMBERSHIP

March 27, 1961

Dear Mrs. Halpert:

We are most grateful that you wish to increase your \$25 Participating Membership in The Museum of Modern Art to that of a \$50 Associate Member. As you requested, I am enclosing a bill and upon receipt of your remittance, we will be happy to transfer your Participating Membership to an Associate.

Your added support will be most encouraging to all of us and if we can be of assistance to you in any way, please do not hesitate to call on us.

Sincerely yours,

Ruth Siegel

Senior Assistant to the Director of Membership

Ruth Siegel

Mrs. Edith G. Halpert 32 East 51 Street New York 22, N. Y. F. NJ State www.

March 28, 1961

Mrs. Kathryn B. Greywses, Director State Museum State House Armex Trenton 25, New Jersey

Dear Mrs. Graywacs:

We are delighted indeed that your exhibition "New Jersey Art In Retrospect" has had so much success, and I sincerely wish we could be of further service to you. However, I find it impossible to extend the consignment any longer as we have practically no paintings by Davis and Shahn available at present. Perhaps I can induce John Marin, Jr. to leave his father's painting for the added period. However, I know we must have the other two pictures returned at the specified closing date originally stipulated.

Our return postoard was sent to you a few days ago, but I felt that I owed you a more detailed explanation.

Sincerely yours,

BOHtes

established after a reasonable search whether so artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ant Institute of Chicago

March 28, 1961

Mrs. Louis Mainberg, Jr. 745 Edgewood Road Highland Park, Illinois

Dear Mrs. Weinberg:

On my return from a trip I found your letter regarding the exhibition being planned for the Society for Contemporary American Art.

Indeed we shall be very glad to cooperate with you, and I'm glad that you suggested a piece of sculpture as I consider Alfred Duca one of the most interesting of the younger artists in the field. Thus I am now enclosing the card listing title and all the other details requested so that you may know exactly what you are entering in the show. I will also send a photograph to you for the same reason, and would appreciate it if you would forward the print to the Institute either for inclusion in the catalogue or for publicity.

You were very kind I am sure to remember our conversation and to order a copy of the book. However, while I checked carefully in my files and with my employees there is no record of the chart arriving. May I suggest - if it is not too much trouble - that you communicate with your bookseller to ascertain the actual date of shipment or mailing so that it can be treed.

It was so nice to see you and I hope you will call on us soon again,

Sincerely yours,

ROHiga andlosura